



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

MUSIC.

A MONTHLY MAGAZINE.

Devoted to the Art, Science, Technic and Literature of Music.

W. S. B. MATHEWS, Editor and Publisher.

VOLUME III.

Nov., 1892 to April, 1893.

CHICAGO.

Published at 240 Wabash Avenue (Room 33).

1893.

INDEX TO VOLUME III.

	PAGE
Album Leaf. Music. William Mason.....	580
Adamowski Quartette.....	604
An Old Lady in Mexico. Mrs. E. S. Lathrop.....	702
Antiquities of Music. W. S. B. M.....	316
Bearing of Blindness upon Musicianship, The.....	
John S. Van Cleve.....	62
“B’Huet Gott.” Story. Jeannette Hesse 288, 412, 517, 636	
Bach-Schumann Suites for ‘Cello. Edgar S. Kelly.....	612
Beethoven. Poem. Henry David.....	347
Browning’s Philosophy of Music. Rupert P. Hughes..	452
Bohemian Popular Poetry and Music. Joseph J. Kral..	485
Bristow, Geo. Frederick. Geo. Henry Curtis.....	547
Boston Orchestra.....	601
Brodski Quartette.....	605
Books for Musical Library. Julliette Graves Adams...	407
Castellano, Signorina Eugenia,.....	606
Choral Music at World’s Fair. Official Circular.....	45
Carpe, Adolphe. Geo. B. Armstrong.....	314
Congregation, as Seen from the Choir, The. C. W.	
Landon.....	285
Chicago Composers. W. C. E. Seeboeck.....	332
Character in Piano Literature. A. Carpe.....	883, 510
Choral Music at the Worlds Fair Official.....	45
Cyril Tyler, His Genius. Mme. E. A. Marius.....	271
Chorus Choir, A successful. Traveller.....	621
Development and Character in Piano Literature. A. Carpe	256
Death of the Old King. Poem. Maud Menefee.....	692
Educational Value of the International Pitch: A-425. C.	
W. Grimm.....	123
Expression. Jenny Burr.....	406
Expression, Rules for. Richard Welton. 227, 338, 460, 582	
Fingering. Adolphe Carpe.....	532

Formes, Karl. Anna Cox Stephens.....	625
Ganga's Wooing. Libretto. W. S. B. Mathews.....	675
Guarantee Funds and Guarantors. Homer A. Moore...	187
Gypsy Music. Dr. Nohl. Theodore Moelling.....	371
Importance of a Knowledge of Singing. J. Wm. Suffern.....	70
Is Public School Music a Fad? W. S. B. Mathews.....	693
Italian Composers. Alfred Veit.....	353
Julien's, Adolphe Richard Wagner.....	85
Kelly, Edgar S. "Puritania Music.".....	323
Liszt's "Dante" Symphony. Edith V. Eastman.....	293
Logarithms in Musical Science. James Paul White. 399, 565	
Mascagni, and Other Italian Composers. Alfred Veit....	353
Mendelssohn Club of Philadelphia. John Bunting.....	646
Music. Poem. N. W. Rand.....	128
Musical Notations.....	667
Marseillaise, The. John Koren.....	161
Music in the Poets. From Milton to Browning. Helen.. A. Clarke.....	239
Modern Orchestra and its Mission, The. Arthur Weld.	276, 438
Music at the Fair. Present Outlook. W. S. B. Mathews.	428
Music in Salt Lake City. George S. Spohr.....	469
Music Extension Again. W. S. B. M.....	594
Music. Poem. N. W. Rand.....	128
National Element in Musical Art, The. Jean Moos...	35
Negro Music. Johann Tonsor.....	119
Not Yet. Poem. Anna Cox Stephens.....	546
Notes of a Vacation Tour. Editorial.....	995
Orchestra, The Modern. Arthur Weld.....	276, 438
Paderewski. His Chicago appearances.....	597
.....	532
"Parsifal" Wagner's. Louis A. Russel.....	49
Philosophy in Piano-Playing. A. Carpe.....	77, 129, 383,
Relation of Speech to Song, The. C. H. Brittan.....	165
Rules for Expression. Richard Welton. 338, 227, 460, 582	

REVIEWS AND NOTICES.

Wilson G. Smith's Chase of the Butterflies.....	103
---	-----

Hyllsted's Suite Romantique.	103
Famous Composers and Their Works.	348
The Noble Art of Piano Making.	349
Letters from Great Composers to Young People.	351
New Songs by American Composers.	472
Dennee Technique—Desirable New Music.	608
Seeboeck, W. C. E. Chicago Composers.	832
Stable Elements of Musical Expression.	220
Story of an Artist, The. Elizabeth Cumings.	96, 194
Singing, The Art of, Ancient and Modern. Perley Dunn Aldrich.	160
Singing, Importance of a Knowledge of. J. William Suffern.	70
Sonnets. "To the Art of Music."	
"To Nature's Music." Helen A. Clarke.	211
Salt Lake City, Music in. Geo. S. Spohr.	469
Schumann's Edition of the Bach 'Cello Suites.	611
Edgar S. Kelley.	
Turner on the Loire. Amateur.	113
The Teacher of Public School Music. Geo. A. Veazie, Jr.,	175

TRADE DEPARTMENT.

(Leading Articles in).	
Premiums at the Worlds Fair.	
The One Price System.	
Scientific Tests at the Fair.	
New Departure in Piano Construction.	
Prof. A. Zahm on Scientific Tests.	
Withdrawal of Eastern Piano Makers from the Fair.	
Piano-Makers as Expert Jurymen.	
The Violin and its Ancestry. W. Francis Gates.	680
When Should a Child Begin Music? Chas. W. Landon.	542
Wagner's "Parsifal." Louis S. Russel.	49
Wagner, Adolphe Julien's Life of.	85
Wagner and the Voice. Clement Tetedoux.	1
Wagner and His Work. Henry Badger.	654
Wagner, In the Light of His Century. Henry Badger.	654
Zahm, Prof. "Sound and Music.	214

INDEX BY AUTHORS.

ADAMS, JULIETTE GRAVES. Books for Musical Library	407
AMATEUR. Turner on the Loire.....	113
ALDRICH, PERLEY DUNN. "Parsifal".....	150
ARMSTRONG, GEO. B. Adolph Carpe.....	314
BRITTAN, CHAS. H. Relations of Speech and Song....	165
BADGER. HENRY, Wagner and His Works.....	654
BUNTING, JOHN. The Mendelssohn Club of Philadelphia.	646
CARPE ADOLPHE, Philosophy in Piano-Playing. II..	77, 129
III. Expression.....	654
IV. Development and Character.....	256, 333, 510
V. Fingering.....	532
CURTIS, GEORGE HENRY. Geo. Fredrick Bristow.....	547
CLARK, HELEN A. Music in the Poets from Milton to	
Browning.....	239
Two Sonnets, To the Art of Music.....	211
CUMINGS, ELIZABETH. The Story of an Artist Concluded	96
.....	194
DAVID, HENRY H. Beethoven. Poem.....	347
EASTMAN, EDITH V. Liszt's "Dante" Symphony...	
From Dr. Nohl.....	293
GRIMM C. W., Educational Value of International Pitch..	123
HESSE, JEANNETTE. "B'Huet Gott." A Musical Story,	
from the German.....	288, 413, 517 636
HUGHES, RUPERT P. Browning's Musical Philosophy	452
LANDON, CHAS. W. The Congregation Seen from the	
Choir.....	285
When Should a Child Begin Music?.....	542
KRAL, JOSEPH J. Bohemian Popular Music and Poetry.	485
LATHROP, MRS. E. S. An Old Lady in Mexico.....	702
KELLY, EDGAR S. The Unpublished Bach-Schumann	
Suites for 'Cello.....	612
MATHEWS, W. S. B. Bric-a-Brac.....	212
The Antiquities of Music.....	316

	Music at the Fair, Present Outlook.....	426
	Is Public School Music a Fad?.....	693
	MARIUS, MME. EMILIE ALEXANDER. Cyril Tyler.....	271
	MASON, DR. WILLIAM. Album Leaf.....	580
	MEMEFEE, MAUD. Death of the Old King.....	692
467	MOOS, JEAN. The National Element in Musical Art...	35
117	MOORE, HOMER A., Guarantee Funds and Guarantors.	187
15	MOELLING, THEODORE. Gypsy Music. From Dr. Nohl.	371
314	RUSSEL, LOUIS A. Wagner's "Parsifal.".....	49
165	SPOHR, GEO. S. Music in Salt City.....	469
354	STEPHENS, ANNA COX. "Not Yet." Poem.....	546
146	Karl Formes.....	625
29	SUFFERN, J. WILLIAM. Importance of a Knowledge of	
54	Singing.....	70
10	TONSOR, JOHANN. Negro Music.....	119
32	TETEDOUX, CLEMENT. Wagner and the Voice.....	1
17	VAN CLEVE, JOHN S. Bearings of Blindness upon Mu-	
	sicianship.....	62
9	VEIT, ALFRED. Mascagni and Recent Italian Composers	353
1	VEAZIE, GEO. A., JR. To Teachers of Public School	
5	Music.....	175
1	WELD, ARTHUR. The Modern Orchestra and its	
	Mission.....	276, 436
	WELTON, RICHARD. Rules for Expression.	227, 338, 460, 594
	WHITE, JAMES PAUL, Logarithms in Musical Science,	399, 565

LS
1903

STANFORD LIBRARY
JUL 22 1959
MUSIC

IN THIS NUMBER

WAGNER AND THE VOICE," By CLEMENT TETEDOUX

DL. III

No. 1

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR AND PUBLISHER

NOVEMBER, 1892

Wagner and the Voice (1). By CLEMENT TETEDOUX.
The National Element in Musical Art (35). By JEAN MOOS.
Choral Music at the World's Fair (45). OFFICIAL CIRCULAR.
Wagner's Parsifal (49). By LOUIS S. RUSSELL.
The Bearings of Blindness upon Musicianship (62). By JOHN S. VAN CLEVE.
Importance of a Knowledge of Singing (70). By J. WM. SUFFERN.
Philosophy in Piano Playing—Part II—(77). By ADOLPHE CARPE.
Adolphe Jullien's "Richard Wagner" (85). (Illustrated.)
The Story of an Artist (96). By ELIZABETH CUMINGS.
REVIEWS AND NOTICES (103): Hyllested's Suite Romantique.
TRADE DEPARTMENT (i): Premiums at the World's Fair—Activity of Piano Makers.

CHICAGO: 240 WABASH AVENUE.

Single Numbers
30 Cts.

Room 33.

Yearly Subscription
\$3.00.

NEW YORK: BRENTANO'S,
5 Union Square.

PARIS: BRENTANO'S,
17 Ave. de l'Opéra.

LONDON: BRENTANO'S
5 Agar Street, Strand.

Entered at the Chicago postoffice as second-class matter.
The trade supplied through the wholesale news companies.

Digitized by Google

WISSNER



 **PIANOS**



HIGH GRADE

MODERATE PRICE

AN UNEXAMPLED SUCCESS

The WISSNER UPRIGHT PIANO is the result of many years' careful study and experiment, working to one certain end—namely, the production, at a moderate price, of an instrument which in

SWEETNESS AND VOLUME OF TONE,

ENDURANCE OF TONE UNDER HARD USAGE

AND CAPACITY FOR STANDING IN TUNE

is equal to the pianos of any makers, not excepting those which are sold at the highest prices. The Wissner Upright Piano is not a mere commodity, but a MUSICAL INSTRUMENT, with a sensitiveness which responds to the requirements of the most exacting artist.

FACTORY AND WAREROOMS:

294, 296, 298 and 302 Fulton St., Brooklyn, N. Y.

Are you Interested In Kindergarten?

The Kindergarten Magazine

SUBSCRIPTION PRICE \$1.50 PER YEAR
SINGLE NUMBERS 20 CENTS.



It is for the Mother in the Home
for the Kindergartner in her work
for the Progressive teacher.



It gives the brightest and best in educational
literature, interpretations of the sunny
philosophy of Froebel,
suggestive songs, games and stories,
contributions
by writers and workers of national
reputation.

THE NATIONAL ORGAN OF KINDERGARTNERS

ANDREA HOFER AMALIE HOFER
EDITORS AND PUBLISHERS,

Woman's Temple, Chicago.

INSTRUMENTS.

CONOVER ❖ PIANOS

GRAND AND UPRIGHT



.... **FOR** ***QUALITY***
❖❖❖ ***DURABILITY***
.... **AND** ***BEAUTY***
ARE UNEXCELLED

SEND FOR CATALOGUE OR CALL AT OUR WAREROOMS

CHICAGO COTTAGE ORGAN CO.

SOLE AGENTS,

**215-221 WABASH AVENUE,
CHICAGO.**

BEGINNING OF THE NEW VOLUME.

Mr. Clement Tetedoux's essay upon "Wagner and the Voice" is one of those many-sided considerations of an important subject which cannot but attract wide attention. Mr. Louis Russell's discussion of "Parsifal" upon its religious side, is another paper which will be read with interest by a large circle. Prof. Van Cleve's somewhat personal introduction to his main subject brings the question of the effect of blindness upon musicianship into a clearer light than it has perhaps ever been presented before. The main part of his essay is yet to follow. Mr. Carpe's essay upon "Expression" suffers from undesirable division, whereby the musical examples had to be relegated to the next following numbers. This impairs the clearness of the present part, but as soon as the next following installment is reached, the illustrations will place the matter in the proper light. A larger installment of this matter will be given next month. The unusual length of other contributions to this number necessitates the limitation of the installment of the "Story of an artist." A longer division will be given next time, and it is expected that the story will be concluded in two numbers more.

Among the matter prepared for next month, besides the continuations above mentioned, is the bit relating to "Turner on the Loire," with the illustrations, which was in type for the present issue, but was crowded out by other matter seemingly more timely. An article on "Negro Music" will be given in the December number. Many other interesting novelties are in hand and will be brought forward as fast as practicable.

A large part of the subscriptions to *Music* expired with the October number, and renewals are now in order. In order to promote promptness in this respect the following club rates are offered, good until December 15th, 1892:

Music and Mr. Cady's **Music Review** (\$1.00) both \$3.25.

Music one year, and a copy of Mathews' **Popular History of**

Music, postpaid, (\$2.00.) \$3.50

Music and **The Etude** (Mr. Presser's periodical), \$3.75

Music and **The Kindergarten Magazine**, one year, \$4.00

Five copies of **Music**, ordered at once, (but to individual addresses, if desired), \$12.50

Ten copies of **Music**, one year, (in one order), \$22.50

The foregoing rates are made for the benefit of reading circles, classes and the like.

Remit by check, draft or P. O. money order.

Address

W. S. B. Mathews, Publisher.

240 Wabash Ave., Chicago.



Beds and Desks

A. H. Andrews & Co.

Manufacturers,

215 Wabash Av. CHICAGO.



INSTRUMENTS.

NEW ENGLAND PIANOS

262 & 264 Wabash Ave., CHICAGO.
98 Fifth Avenue, NEW YORK.
157 Tremont Street, BOSTON.

**** GRAND * SQUARE * UPRIGHT ****

LARGEST MANUFACTORY IN THE WORLD.

UNEXCELLED FOR TONE AND FINISH.

THE HANDSOMEST AND MOST ATTRACTIVE PIANOS
IN THE MARKET.

Sold Low for Cash.
Sold on Easy Payments.
Rented by the Day, Week, Month
or Year.

NEW ENGLAND PIANOS

Call at our Splendid Warerooms in either city which happens to be most
convenient. Prices and Principles the Same in all.

RICE-MACY PIANO COMPANY

Call at our Splendid Warerooms, 268 Wabash Ave., and see a
large stock of Instruments of the very best grades.

GILDERMEESTER & KROEGER

UPRIGHTS AND GRANDS

AND OUR OWN PIANOS, THE

RICE-MACY AND SCHAEFFER

HIGHLY ARTISTIC INSTRUMENTS AT REASONABLE PRICES.

268 WABASH AVE.

HALLET & DAVIS PIANO CO.

GRAND AND UPRIGHT PIANOS

Factory, Boston, Mass.

ESTABLISHED IN 1841.

INDORSEMENTS.

LISZT, GOTTSCHALK,
WEHLI, BENDEL,
STRAUSS, SARO,
ABT, HYLLESTED,
LIEBLING, MACDOWELL,
PETERSILIA,
And many other Artists.

WAREROOMS.

179 Tremont St., BOSTON.
88 Fifth Ave., NEW YORK.
1416 Chestnut St., PHILADELPHIA.
88 Euclid Ave., CLEVELAND.
1025 Market St., SAN FRANCISCO, CAL.
263 to 265 Wabash Ave., CHICAGO, ILL.



POPULAR PEASE PIANOS.

OVER 53,000 SOLD

46 Jackson St. CHICAGO.

Chicago Office; 46 Jackson St., Chas. H. McDonald, Mgr.

WESTERN MICHIGAN
COLLEGE ❖ CONSERVATORY
— OF —
MUSIC, ART AND ORATORY

GRAND RAPIDS, MICH.

CHARLES W. LANDON, Dean.

The CHEVALIER DE KONTSKI, Mus. Doc.,
Member of the Academies of Rome, Vienna, Munich and Stuttgart,
Director of Piano Department.

JAMES PADDEN,
Of the Paris Conservatory,
Director of Violin and String Department.

Mrs. WILLIS MERTON BRYANT, Director of Vocal Department.

STANTON BRÜCKER GRABILL,
Pupil of the Chevalier de Kontski,
Assistant on Piano.

STANSBERRY NORSE, Director of Art Department.
Mrs. BELLE McLEOD LEWIS, Director of School of Oratory.

A. E. YEREX, President.

Regular Courses for Music Pupils in all branches of Musical Art, and **Special Courses** for Music Teachers in Mason's New School of Touch and Technic, on Virgil's Practice Clavier and Foundational Teaching, and on the Brotherhood Technicon; in Expression and Artistic Piano Playing; in the New and Approved Methods in Music Teaching; in Vocal Culture and Methods, and in Methods of Teaching Vocal Music in the Public Schools.

Frequent Lectures, fully illustrated, upon Practical Subjects for Music Teachers and Pupils.

A Course on Conducting Musicales and Illustrated Musical Lectures.
Artist, Faculty and Pupils' Concerts and Recitals.

Instruction in Chorus and Choir Conducting on the Pipe and Reed Organ, on the Violin, Violoncello, Harp, Cornet, Flute, Guitar, Banjo, Mandolin and all Orchestral Instruments.

REASONABLE PRICES.—Good Board from \$2.10 a week up.

Valuable Advantages are offered to Students in Art and Elocution by Teachers of Successful Experience.

The College offers **Superior Inducements** to Students desiring courses in its various Literary and Scientific Departments. **Faculty of the Highest Order.**

Normal and Professional Course for School Teachers, Normal Course in Kindergarten Methods, Special Courses in Business, Shorthand and Typewriting.

ADDRESS FOR YEAR BOOK TO THE

Western Michigan College Conservatory,
GRAND RAPIDS, MICH.

EDUCATIONAL.

CHICAGO Conservatory

OF

MUSIC AND

DRAMATIC ART



SAMUEL KAYZER, Director.

Full Summer Term and Summer Normal Course.

FACULTY AND BRANCHES OF STUDY
UNEXCELLED IN THIS COUNTRY.

Piano Department.

Mr. WM. H. SHERWOOD, Director.
Mr. Calvin B. Cady.
Mr. H. A. Kelso, Jr.
Miss Gertrude Foster.
Miss Edith V. Rann.
Miss Julia Caruthers.
Miss Kate P. Richards.
Mrs. Nealy Rider Crane.

Violin Department.

Mr. A. ROSENBECKER.
Mr. Richard Seldel.

Violoncello.

Mr. A. Metzdorf.

Harp.

Mrs. Clara Murray.

Flute.

Mr. Otto Helms.

Sight Reading and Accompanying.

Signora Mazzucato-Young.

Fencing.

Col. Thomas H. Monstery.

Dancing.

Mme. Laura Rose.

Dramatic and Poetic Reading.

Mr. Samuel Kayzer.

Organ Department.

Mr. CLARENCE EDDY, Director.

Elocution, Delsarte, Theory of Expression and Physical Culture.

Miss ANNA MORGAN, Director.
Miss Sarah Truax.
Mr. E. L. Dworak.

Vocal Department.

Sig. VITTORIO CARPI.
Mme. Dove Boetti.
Mr. B. Bicknell Young.
Miss Grace Hiltz.
Mrs. Kate M. B. Wilson.

Harmony, Counterpoint, Composition and Orchestration.

Mr. FREDERICK GRANT GLEASON
Director.
Mr. Hubbard William Harris.

Guitar.

Miss Lulu Hiltabidel.

Cornet.

Mr. John Quinn.

Mandolin.

Sig. C. Valli.

Foreign Languages.

French, German, Italian, Spanish.
By Native Teachers.

Dramatic Art and Stage Training.

Mr. Hart Conway.

APPLICATION FOR LESSONS RECEIVED AT ANY TIME.

Auditorium Building.

LYMAN B. GLOVER, Manager.

SEND FOR CATALOGUE.

METROPOLITAN COLLEGE OF MUSIC

(FORMERLY METROPOLITAN CONSERVATORY.)

Fall Term Opened September 14th.

Four Sessions of Ten Weeks Each.

Pupils Admitted at Any Time.

This college has no equal for thoroughness of instruction and the absolute safety of the methods.

The Voice Department, with H. W. Greene and C. B. Hawley, and the Operatic Department, with Emilio Agramonte and George M. Greene as leading teachers, are preparing singers for highest positions. No forcing or unnatural treatment of voice.

The Piano Department is under the personal direction of Professor Albert R. Parsons, who is ably assisted by H. T. Staats, H. S. Hanchett, M. D., Mlle. Utassi, Mlle. Aarup, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concert master of the Seidl orchestra, who, in conjunction with Mr. Parsons, secures to the college the important advantage of the study of chamber music and general ensemble practice.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study.

The studies of Harmony, Counterpoint and Fugue are conducted on a scale of excellence not to be found in any American college.

The Board of Trustees, all of whom are actively engaged in giving instruction at the Metropolitan College of Music are

DUDLEY BUCK, President.

ALBERT ROSS PARSONS, Vice-President.

HARRY ROWE SHELLEY, 2d Vice-President.

CHARLES B. HAWLEY, Musical Director.

EMILIO AGRAMONTE, Operatic Director.

GEORGE M. GREENE, Auditor.

HERBERT W. GREENE, Secretary and Treasurer.

For particulars, send for College Annual.

19 & 21 EAST FOURTEENTH ST., NEW YORK CITY.

SCHOOLS.

GOTTSCHALK LYRIC SCHOOL

24 and 26 Adams Street.

✱ FACULTY ✱

VOCAL

L. GASTON GOTTSCHALK, Director.
Helen M. Goodell. Lola M. Gailey.

PIANO

AUGUST HYLLESTED, Director.
Wilhelm Middelschulte.
J. Pizzarello.
Effie E. Murdock.
E. W. Chaffee.

ORGAN

WILHELM MIDDELSCHULTE, Director.
Effie E. Murdock.

VIOLONCELLO

Ernest Woollett.

CORNET

C. P. Nielson.

MANDOLIN, GUITAR, BANJO

Mrs. A. F. Swander.

SIGHT READING AND

ACCOMPANIMENT

J. Pizzarello.

HARMONY, COUNTERPOINT, COMPOSITION

Wilhelm Middelschulte. E. W. Chaffee.

HISTORY OF MUSIC

A. J. Goodrich.

ITALIAN LANGUAGE

Signor Alfieri.

DRAMATIC DEPARTMENT

JOHN STAPLETON, Director.
Dr. C. B. Hall.

PHYSICAL CULTURE, ELOCUTION

Miss E. H. Denig.

FENCING

Capt. Yates.

DANCING

Signora Timponi.

ART DEPARTMENT

Oil, Crayon, Tapestry, Pen and Ink, etc.
A. Fleury. A. Leroy.

Operatic School.

The long experience MR. L. G. GOTTSCHALK has had on the grand operatic stage in Europe, as well as in America, especially fits him to teach professionals, who will find with him not only the vocal, but the stage training which is needed by one who wishes to step on the professional stage.

DRAMATIC CLASSES in the evening from 5 to 7, under the guidance of Mr. John Stapleton.

DELSARTE CLASSES under Miss E. H. Denig.

RECITALS every Saturday, after the **LECTURE ON HISTORY OF MUSIC** by Mr. A. J. Goodrich, at 1:30 o'clock, in the School Recital Hall.

ALL COMMUNICATIONS DIRECTED TO

L. GASTON GOTTSCHALK, 24 Adams St.

CATALOGUES MAILED ON APPLICATION.

A National School of Music.

—♦THE♦—

COLLEGE OF MUSIC

....OF....

CINCINNATI OHIO

endowed by R. R. Springer, Jos. Longworth, John Shillito, David Sinton, and others, is not a school conducted for profit, but is a public institution whose entire income is devoted to instruction and cultivation in the art of music and collateral branches, such as dramatic action, modern languages, and elocution. It is open throughout the year, and pupils may enter any day. The College Buildings adjoin the magnificent Music Hall, and contain forty class and study rooms, libraries, waiting rooms, offices, etc.

Strictly Educational. Incorporated by the General Assembly of the State of Ohio. No Dividend can be declared to stockholders. The Board of Trustees are:

PETER RUDOLPH NEFF, President.
WM. McALPIN, Vice-President.
A. C. ECKENBRECHER, Sec'y and Treas.
A. T. Goshorn. E. H. Galbreath.
Dr. W. W. Seely. Jacob D. Cox.
H. S. Feuchtmeler. I. Burnet Resor.
Chas. Fleischmann. Lars Anderson.
L. Markbreit. Alexander McDonald.
J. G. Schmidlapp. Fred. H. Alms.

THE FACULTY.

Piano.
Doerner, Armin W. Glover, E. W.
Gorno, Albino. Sterling, W. S.
Phillips, Thos. Wendell. Gorno, Romeo.
Vincent, Almon W. Guckenberger, Benjamin.
Graninger, Chas. A. Duret, Sidney C.
Eisenheimer, Nicholas.

Voice.
Mattioli, Lino. Maier, Mrs. Jennie. Gorno, Albino.
Foley, B. W. Vigna, Signorina Tekla. Sterling, W. S.

Organ.
Sterling, W. S. Arkell, Miss Lillian.

Theory.
Brookhoven, John A. Vincent, A. W.
Singer, Otto. Sterling, W. S.

Viola.
Campanari, Leandro—Head of the Department.

ASSISTANT TEACHERS.
Hahn, Adolph. Wiegand, Emil.

Violoncello. Bass Viol.
Mattioli, Lino. Storch, Fr.

Oboe. Cornet.
Boas, Wm. Hahn, Theodore. Surdo, Joseph.

Harp.
Holbrook, Miss Josephine.

Euphonium. Trombone. Clarinet.
Woost, H. Brand, Louis. Schuett, Carl.

School for the Opera—Dramatic Expression.
Vigna, Signorina Tekla.

Chamber Music—Ensemble Classes.
Campanari, L.

Sight-Reading or Chorus Classes.
B. W. Foley. E. W. Glover.

Normal Classes.
Brookhoven, John A. Vincent, A. W.

Prima Vista Piano Classes.
Eisenheimer, Nicholas.

Department of Languages.
ITALIAN—Moulinier, C. P.

Lecturer on the History and Aesthetics of Music
Eisenheimer, Nicholas.

Elocution.
Pinkley, Virgil A. Pinkley, Mrs. Virgil A.

English Literature.
Van Cleve, John S.

Choral and Oratorio Department.
Foley, B. W. Sterling, W. S.

Orchestral Department.
L. Campanari, Director.

Answers...

TO FREQUENT QUESTIONS:

ENTRANCE.

Students can enter at any time. No previous musical knowledge necessary.

PLAN OF INSTRUCTION.

Is by private or individual teaching, *except* in branches where best results are obtained in a class system.

FEES.

Tuition, \$35.00 per term, *except* for orchestral instruments and special branches named in catalogue. Payable *on entry*. Entrance for academic year, four terms, \$120. Special fees in Academic Department: Matriculation, \$5 on entering Academic Department, Certification, \$10, Graduation, \$20.

LENGTH OF TERM.

One term is twenty lessons; two lessons per week; closes in ten weeks. No one admitted for less than one term.

BOARD.

No boarding department connected with the College. Assistance is, however, given students in securing board, which is obtained without difficulty. Rates are from \$5 up.

PIANOS TO RENT.

Students may rent from local dealers, average price \$15 for three months. Piano practice in the College building is not permissible, owing to the large number of students.

FREE ADVANTAGES.

Admission to Normal and Chorus Classes, College Choir, Sight Reading, Prima Vista and Ensemble Classes, all Rehearsals, Recitals, Concerts, Lectures, etc., given by the College.

ORGAN PRACTICE.

The large organs of the College, when not in use for lessons, can be used for practice, at the minimum price of 15 cents per hour.

COMPLETE CATALOGUES.

Latest Catalogue, Program Book, or any information relating to the College, cheerfully furnished. Apply in person at the College, or by letter to

PETER RUDOLPH NEFF, *President*,
CINCINNATI, OHIO.

Do You Intend to Study Music?



WHY
NOT
COME
TO
OBERLIN?



ADVANTAGES.

A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of pianos, organs and clavier for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Judicious supervision of every pupil's surroundings.
Opportunity for literary study, lectures on art, etc.
Frequent opportunities for public appearance when prepared.
Many opportunities for hearing the best of music.
Thorough standard of scholarship.
All departments of music taught.

OBERLIN CONSERVATORY IS ONE OF THE FOREMOST INSTITUTIONS
IN THIS COUNTRY FOR OBTAINING A



**SOLID, BROAD
AND WELL BALANCED
MUSICAL EDUCATION**

For Catalogue and other
information, address

F. B. RICE, MUSICAL DIRECTOR.

INSTRUMENTS.

ADELINA PATTI
AND
THE KIMBALL PIANOS



W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti

EDUCATIONAL.

The Virgil Practice Clavier

THE ONLY PERFECT ALLY OF THE PIANO FOR
TEACHING AND PRACTICE.

Used and Recommended by the Greatest Artists and Teachers.

A Power in the Mastery of all
Technical Difficulties and in
Memorizing Pieces.

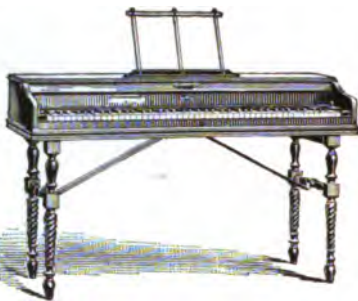
New Departure.

CLAVIERS RENTED AT A DISTANCE,
with privilege of PURCHASE ON EASY
PAYMENTS after three months' trial.

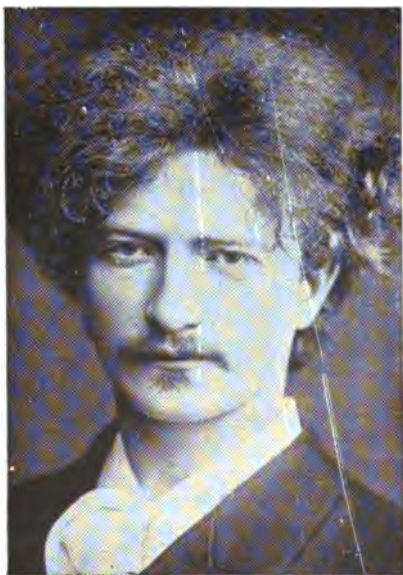
First quarter's rent applied on purchase.

Send for circular concerning RENTAL
PURCHASE PLAN.

Special prices to teachers on instruments for personal use.



New Illustrated and Descriptive Catalogue and Professional Opinions
sent free on application.



WHAT PADEREWSKI

THINKS OF THE
CLAVIER:

MONTREAL, Feb. 11, 1902.

DEAR SIR:

I have been much pleased with the Practice Clavier you so kindly placed at my disposal during my stay in New York, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice. I shall be glad to take one of your instruments with me to Europe, and will miss no opportunity to recommend your invention to artists and intelligent students of the piano.

Yours truly,

THE
VIRGIL
PRACTICE
CLAVIER
CO.

26 W. 15th St.,
New York.

A large, elegant handwritten signature of J. J. Paderewski. The signature is written in dark ink and features a prominent, flowing flourish that extends to the right. The name 'J. J. Paderewski' is clearly legible within the signature.

AGENTS WANTED.
**To Canvass for this
Magazine.**

LIBERAL COMMISSIONS PAID TO THE RIGHT PERSONS.

Among the regular contributors will be the following:

JOHN S. VAN CLEVE,
CALVIN B. CADY,
JOHN C. FILLMORE,
THOMAS TAPPER,
ARTHUR FOOTE,
JULIUS KLAUSER,
WILLIAM L. TOMLINS,
EDWARD BAXTER PERRY,
H. W. GREENE,
JOHN S. DWIGHT,
GEO. P. UPTON,
EMIL LIEBLING,
E. M. BOWMAN,
ALBERT ROSS PARSONS,
And Many Others.

High Class Articles by the Best Writers.
Practical Articles for Teachers.
Fiction, with its Higher Mission.

The whole constituting the Most Comprehensive Musical Periodical ever published.

FOR TERMS, ADDRESS

W. S. B. MATHEWS, 240 Wabash Avenue, Chicago.

THE

NATIONAL MUSIC COURSE

AIMS to place vocal music on the same footing as the regular school studies, and enable the class teachers to give successful instruction in music, as in geography and arithmetic, under competent direction. IT HAS SUCCEEDED FULLY, as the list of places using it proves. The testimony of teachers, superintendents and musicians is unmistakable evidence of its excellence and superiority. Whoever will examine philosophically into its principles, methods and matter will become satisfied that its wonderful success was as inevitable as it seems destined to be permanent. History is sometimes prophecy; this appears to be a case in point. More than any other course IT IS INDORSED by wide use and satisfactory results; approved by musical authorities here and abroad; recommended on a careful examination of its merits, enjoyed by the teachers who teach and the children who study it.

Among the hundreds of high class testimonials which this course has received are those of such conservative and commanding authorities as **CARL REINECKE**, Director of the Conservatory of Music at Leipzig, Germany; **Dr. Oscar Paul**, **Dr. Jadassohn**, **Julius Klengel** and **Heinrich Klesse**, all of the same conservatory. It is also indorsed as superior to any German work of similar scope by the royal director of school music in Germany.

Send for a pamphlet.

WHAT SYSTEM SHALL BE ADOPTED?

One would like to secure: 1, A system that is fresh and fully abreast of the times; 2, a system that is old enough to have been thoroughly attested and approved; 3, a system that is indorsed by the most eminent musical authorities; 4, a system that is recommended by the ablest and most successful teachers of school music; 5, a system that is advocated by the most prominent and practical superintendents and principals. *It is probable* that the National Music Course is superior to any other in each of these respects. *It is certain* that the National Music Course is alone in combining all of these excellences.

THE COURSE INCLUDES

- THE NEW FIRST MUSIC READER.** By LUTHER WHITING MASON, for fifteen years Supervisor of Music in the Schools of Boston, and recently Director of School Music in the Empire of Japan. For introduction, 25 cents; allowance for an old book in exchange, 8 cents.
- THE NEW SECOND MUSIC READER.** By LUTHER WHITING MASON. For introduction, 40 cents; allowance, 12 cents.
- THE NEW THIRD MUSIC READER.** By LUTHER WHITING MASON. For introduction, 40 cents; allowance, 12 cents.
- THE NEW FOURTH MUSIC READER.** By LUTHER WHITING MASON and GEORGE A. VEAZIE, JR. For introduction, 40 cents; allowance, 25 cents.
- THE NEW HIGH SCHOOL MUSIC READER FOR MIXED VOICES.** By JULIUS EICHBERG, formerly Director of Music in the Boston Public Schools. For introduction, 94 cents; allowance, 30 cents.
- THE NEW FIRST SERIES OF CHARTS.** (40 pages, 34 x 45½ inches.) Introduction price, \$9.00; allowance for old charts in exchange, \$3.00. Easel, \$1.25.
- THE NEW SECOND SERIES OF CHARTS.** (44 pages, 34 x 45½ inches.) Introduction price, \$9.00; allowance for old charts, \$3.00. Easel, \$1.25.
- THE NEW THIRD SERIES OF CHARTS.** (40 pages, 34 x 45½ inches.) Introduction price, \$9.00; allowance for old charts, \$3.00. Easel, \$1.25.

ADDITIONAL BOOKS AND CHARTS.

The Independent Music Reader, 70 cents; The Abridged Independent Music Reader, 60 cents; Girls' High School Music Reader, \$1.25; Hymn and Tune Book for Female Voices, 60 cents; Hymn and Tune Book for Mixed Voices, 60 cents; Independent Music Reader, and Hymn and Tune Book for Mixed Voices, combined, 94 cents; Transposition Chart, 75 cents; Time-Name Chart, 75 cents. The Coda: Supplementary Music.

SEND FOR OUR FULL LIST OF MUSIC PUBLICATIONS.

BOSTON. NEW YORK **GINN & COMPANY**, Publishers, CHICAGO

G. SCHIRMER'S

Publications of Theoretical Works on Music and Musical Literature.

- BAKER, DR. TH.**, A Manual of Counterpoint, forming a Sequel to PROF. OSCAR PAUL's Manual of Harmony. Cloth. net, \$2.00
- BURBOWES, J. F.**, The Pianoforte Primer, containing the Rudiments of Music and a Method of Study. Entirely new Edition by Dr. S. Austen Pearce. Cloth. net, 30c.
- Thorough-Base Primer. New Edition, with a Key to the Exercises by S. Jackson. Boards. net, 60c.
- The Same. Edition without Key. Boards. net, 60c.
- Companion to the Thorough-Base Primer. 50 Preliminary Exercises, to which is added a Key by S. Jackson. Boards. net, 60c.
- BUSSELER, LUDWIG**, Elements of Notation and Harmony; with 85 Exercises. Translated from the fifth revised and enlarged Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25
- Harmonic Exercises at the Pianoforte for Beginners and Advanced Pupils. Flex. cloth. net, \$1.00
- Elementary Harmony. Translated from the Second German Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25
- CORNELL, J. H.**, A Primer of Tonality. Briefly and clearly explaining the fundamental Principles of our Modern Tonal System, the Scales, Intervals, etc. Third Edition, revised and improved. Cloth. net, 75c.
- An Easy Method of Modulation by means of universal Formulas. Cloth. net, \$1.50
- Tables of the 24 Major and Minor Keys, or Modulations classified. (Supplement to "An Easy Method of Modulation.") net, 40c.
- The Theory and Practice of Musical Form, on the Basis of L. BUSSELER's Musikalische Formenlehre. Cloth. net, \$2.00
- EBRLICH, H.**, How to Practice on the Piano. Translated by J. H. Cornell. Boards. net, 25c.
- GOODRICH, A. J.**, Music as a Language; or, the Meaning of Musical Sounds. Second and Revised Edition. net, \$1.00
- GOETSCHUIS, PERCY**, The Material Used in Musical Composition. A System of Harmony. Second thoroughly revised, simplified, and slightly enlarged Edition. Cloth. net, \$2.50
- HAUPT, A.**, Theory of Counterpoint, Fugue and Double Counterpoint. Translated from the Original Manuscript by Clarence Eddy. Cloth. net, \$1.50
- JOUSSE, J.**, A Catechism of Music. New and revised edition by Dr. Th. Baker. net, 25c.
- KLAUWELL, DR. OTTO**, On Musical Execution. Translated by Dr. Th. Baker. Flex. cloth. net, 75c.
- LANGHANS, W.**, The History of Music in 12 Lectures. Second enlarged edition, with Illustrations. Translated by J. H. Cornell. Cloth. net, \$1.50
- LOBE, J. C.**, Catechism of Music. New edition, revised by J. H. Cornell. Cloth. net, 75c.
- Catechism of Composition. Translated by Fanny Raymond Ritter. Second and revised Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25
- MICHAEL, DR. J.**, The Formation of the Singing-registers. For Musicians and Physicians. Translated by J. H. Cornell. With 23 Illustrations. Boards. net, 50c.
- NIECKS, F.**, A Concise Dictionary of Musical Terms. Cloth. net, \$1.00
- PARSONS, A. F.**, The Science of Pianoforte Practice. Cloth. net, \$1.00
- PAUL, OSCAR**, A Manual of Harmony. Translated by Dr. Th. Baker. Cloth. net, \$2.00
- PROUT, EBENEZER**, Harmony: its Theory and Practice. Cloth. net, \$2.00
- RICHTER, E. F.**, Manual of Harmony. Translated by J. P. Morgan. Cloth. net, \$2.00
- Additional Exercises to "Manual of Harmony," compiled by A. Richter. Translated by J. P. Morgan. Boards. net, 50c.
- Manual of Simple and Double Counterpoint. Translated by J. P. Morgan. Cloth. net, \$2.00
- RICHTER, ALFRED**, Supplement to E. F. Richter's Manual of Simple and Double Counterpoint. Translated by J. H. Cornell. net, \$1.00
- Book of Exercises to accompany E. F. Richter's Manual of Simple and Double Counterpoint. net, \$1.00
- RIEMANN, DR. HUGO**, Catechism of Musical Instruments. (Guide to Instrumentation). Paper. net, 80c.
- RIEMANN, DR. HUGO and DR. CARL FUCHS**, Practical Guide to the Art of Phrasing. Flex. cloth. net, 75c.
- RUSSELL, LOUIS ARTHUR**, How to Read Modern Music. A concise and comprehensive Method of Solfeggio, and Practice for Singers. net, 75c.
- Supplement to the same: Class Work for two and three Voices, in various forms, with and without Acc. net, 40c.
- SHEPARD, F. H.**, Piano Touch and Scales. An Analysis of the Fundamental Principles of Touch and their proper Development. Flex. cloth. net, 75c.
- Church Music and Choir Training. Treating of the Management of Boys' Voices and the proper Rendition of Church Music. Flex. cloth. net, 75c.
- How to Modulate. A simple and systematic Guide in Modulating from any Key to any other. (Second Edition.) Flex. cloth. net, \$1.00
- WARD-JACKSON, E.**, Gymnastics for the Fingers and Wrist, being a System of Gymnastics. With 35 Diagrams. Cloth. net, 50c.

G. SCHIRMER. Publisher and Importer of Music. 35 UNION SQUARE, NEW YORK.

PROFESSIONAL.

EDWARD BAXTER PERRY.

Planoforte Lecture Recitals.



THIS unique combination of the functions of lecturer and concert pianist, original with Mr. Perry, is meeting a general need, and finding universal favor throughout the country. Mr. Perry's purpose in adopting the lecture recital, in place of the ordinary piano concert, is two-fold; first, to add to the benefit derived by music students from listening to his programmes, and, second, to popularize the best in piano music with the general public. The method he employs is to preface each number of a carefully selected planoforte programme with a brief verbal analysis, calling attention to its origin, form, salient characteristics, and descriptive or emotional significance. The result attained is, while giving to music students and amateurs information and suggestions of value to them from an educational standpoint, at the same time to render each composition intelligible, and consequently enjoyable, to every listener, even to those who have not the least technical training in the art. No one who possesses or desires to possess any degree of musical culture can afford to miss the opportunity of becoming better acquainted with the masterpieces of the great tone poets thus presented. True music has a soul, as well as a body, a vital principle within its form of beauty; and its vocation is not merely to please with sweet sounds, or to astonish with a display of technical skill, but to express and convey a meaning, some thought or emotion, suggested by scenes in nature or the experience of life. It is this element which Mr. Perry's work is intended to emphasize, and his lecture recitals have come to be regarded as an essential feature in the musical season of most colleges, conservatories and musical societies.

Mr. PERRY makes an annual western tour from October 1 to the holidays, and a southern trip in January and February.

Special terms to parties on his direct route desiring Recitals at these times.
Engagements in the New England and Middle States during the spring months.

Permanent Address: 178 Tremont St., Boston, Mass.

AGENTS WANTED.

MATHEWS'
POPULAR HISTORY OF MUSIC

From the Earliest Times to the Present.

Including accounts of the culture instruments of all nations; the styles and nature of the music they made, and sketches of the principal composers of all times. The whole constituting a concise and readable account of the process of development through which the Art of Music has reached its present highly organized and expressive condition.

Illustrated with figures of the Instruments, Notation, many Portraits and Musical Selections.

BY W. S. B. MATHEWS.

1 Volume. 12mo. Pages 512. Price, \$2.00. Beautifully printed on fine, heavy paper, and handsomely bound with gilt top and uncut edges.

Within this brief compass the author has managed to include the essential facts and the more significant illustrations of the large histories, together with much original matter. This work was originally undertaken as a text book for the use of the Chicago Musical College, occupying an intermediate position between the very long histories in four and five volumes, and the mere skeletons of the smaller histories then before the public. The work grew in writing, and illustrations were freely added, so that the result is what is confidently offered as the best popular history of music yet written.

Among the many notices which this work has received there has not been a single one unfavorable. The following are extracts:

Chicago Evening Post—"The history is divided into five parts. Book first treats of the music of the ancient world; book two, of the apprentice period of modern music; book three, of the dawn of modern music; book four, of the flowering time of modern music; and book five, of the epoch of the romantic. The work is illustrated in so intelligent a way that these illustrations have a most important bearing upon the development of the art, as foreshadowed in the pages. Then there are chronological charts of the greatest composers, of Italian composers, of German composers, and of pianists and composers for the piano. It is one of the very best contributions to musical literature that has ever been printed. Mr. Mathews is not only an erudite writer, but he invests his writings with that charm of manner that always catches and holds the attention of the reader. There is scarcely a phase of music that is not touched upon in this book, and if there is any necessity for the score for purposes of elucidation, the score is also inserted. The personality of the great masters is described, as well as their works, and Mr. Mathews has omitted or overlooked nothing that will add to the interest of his labors. It is certain that his history will be henceforth recognized as one of the standards."

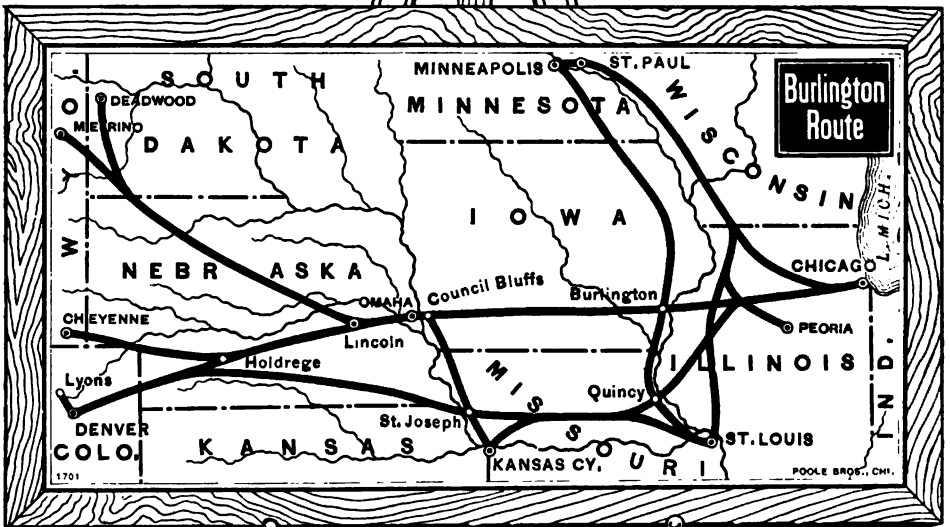
From *The Etude* (W. F. Gates)—"The best history of music that has appeared in this country."

The Chicago Inter-Ocean—"Very interesting and instructive. It supplies a popular want for a brief, concise and interesting history of music."

Special Rates for a large number of copies when wanted for introduction as a text book in conservatories and colleges.

Address W. S. B. MATHEWS, 240 Wabash Avenue, Chicago.

**REACHES
EVERY
PROMINENT
CITY
WEST
OF
CHICAGO
ST. LOUIS
PEORIA**



P. S. EUSTIS, GEN'L PASS'R AND TICKET AGENT, C. B. & Q. R. R., CHICAGO, ILL.

MUSIC.

NOVEMBER, 1892.

WAGNER AND THE VOICE.

PART FIRST.

I.

The conventional union of song and speech in opera, whether of the past or of the future, has been in all times a serious topic of discussion. None, however, of the writers, who were led to refer to the apparent absurdity of vocalized monologues and dialogues, ever thought of questioning the right of the opera to existence, and to an interesting place in music, for art is not nature, and it is obvious that this is natural enough in art which has the power to move, enthuse and entrance. But if the subject was often treated in a truly philosophical spirit, it was more generally resorted to as a pretext for defending or combatting certain musical theories; and all the noise made of late years about the qualified or plain acceptance of the compromise on which all operas are based, was really called forth in retort to the use made of it as argument for or against the Wagner lyric drama and old Italian opera, by the indiscreet and over-zealous champions of both schools.

If I were not of those who sincerely and thoroughly enjoy all that is beautiful in music, wherever I find it; if being wedded, at least in my profession, to Italian music, whether written by Beethoven or Palestrina, Gluck or Cherubini, Mozart or Rossini, Weber or Verdi, nay, by Wagner himself or Mascagni, I had the misfortune to be in

(1)

consequence what is called an anti-Wagnerite, I would take particular pleasure in calling attention to a fact which turns at the outset against the lyric drama the reproach of inappropriateness, which the Wagnerites were first to hurl at the heads of their adversaries.

* * *

The sewing girl at her window, the journeyman in his workshop, with good health and conscience, are very apt, the former to vie in warbling with her caged bird, the latter to vent in song his animal spirits. Singing, in actual life, is the spontaneous expression of vague contentment, of buoyant cheerfulness, the unconscious outburst of happy vitality. From this to the vocalizing of a given situation, expressive of some phase of joy or fun, there is but one step, and we have the comic opera. It should be remarked here that this relief of exuberance in song is much more frequent and natural than the habit of some persons of talking aloud to themselves, a habit rather indicative of an over-taxed, ill-balanced, disordered mind.

But where is the man who would declare his love, curse his enemy, weep over the grave of his child, plan a murder, or meet death, in singing? As our feelings become more earnest, as our passions rise to a higher pitch or sink in somber depths, not only is singing entirely out of the question, but even the speaking voice loses either its quality, as in anger, or its power, as in terror—ugly screams or hoarse, almost inaudible utterances being then the only sounds emitted.

If, therefore, truth alone were consulted, and the fitness between singing and speech established on a philosophical consideration of human passions, while, as we have seen, and without much stretch of the real, comic opera might not be an altogether illogical extension of the speaking voice, it is evident that serious opera, and particularly the lyric drama, would simply be impossible.

* * *

That it *is* possible is just as well proved by “Aida” as by “Fidelio,” by “Faust” as by “Lohengrin.” Therefore,

its reason of being must be independent of what the composers of different nationalities consider as the nearest approach to actual truth, as the fittest musical expression of feeling.

Opera is possible because of the charm and significance of the human voice, which beside being endowed with the most grateful tone to the ear, is capable of conveying sense to the mind. The voice, indeed, not only adds by its supreme charm to the intrinsic beauty of music itself, but corrects it of its bewildering vagueness. We are surrounded with enough mysteries; enough puzzles meet us at every step in this world. We are all devoured with a desire to know, and cannot bear to be gratuitously mystified. That impatience in us which scratches the dirt in spring to see the germinating vegetable, will not brook the indefiniteness of sounds which tax in vain the imagination. If by introducing voices at the end of his last symphony, Beethoven did not intend simply to gratify the natural longing of man for clearness, but yielded, on an exceptional occasion, to an imperative want of expression which the orchestra could no longer afford him, not only does the role of enlightener and unraveler claimed here for the voice receive the indorsement of the highest authority, but the supremacy of the voice as a medium of musical expression has been accidentally established beyond cavil or disputation.

Fidelity of musical notation to the movements of the human heart is, of course, one of the aims of composition; but it must not be forgotten that to the witchery of the voice the opera owes to be accepted in spite of its artificiality. In that enchanted world really created by its magic, it should be the endeavor of every musician in his generation, and the duty of successive generations, so to mold the opera as to conform it to the infinite resources and technical requirements of the voice. *A prima facie*, an opera which misuses or abuses the voice, or slights it to any extent, is untrue to its origin, and by so far remote from artistic beauty and vraisemblance.

II.

If you pass a few hours with a lover, with an inventor, with any one under the influence of a strong thought or feel-

ing, you will notice, as in the case of a drunken man, that with slight variations and incidental digressions, they return always to the one subject. As experiences come to us in life, we imagine that they are unique, but we discover later that they are common to all men; and, in fact, there are high roads, by-ways and ruts in the map of humanity, that have been traced by the feet of past generations, and will be traveled by all generations to come. Art cannot ignore this sort of geography.

Intensity is very close to insanity. Lovers and inventors are, like lunatics, one-sided machines, functioning in a regular way of their own, with a method in their madness, and certain forms of brooding well known to the poet, scientist and philosopher.

The child, whether crying, exulting or wondering (and of such are made the first years of our lives,) chops his words and talks flippantly, spasmodically, syllabically. Earnestness comes with the age of reason and emotion. Earnestness speaks *legato*; why should it not sing as it speaks? Earnestness lays a heavy stress on its statements; why should it be made to skip fitfully from key to key in the noted recital of its most tender or violent feelings?

* * *

We all bless Wagner for having swept the cobwebs of the old opera, the set forms as hackneyed as *dear sir* and *yours truly* at the beginning and at the end of a letter, and for having infused a new blood into dramatic orchestration. These reforms have been adopted by the bitterest opponents of his theories and of his music. But could he really mean to destroy all forms? Or did his Augean broom happen to sweep them with the rest, as a housekeeper accidentally breaks the precious chinaware which she was fondly cleaning?

I am aware that Wagner did not write operas, but lyric dramas. This distinction, by the way, should silence his fierce detractors and fiercer admirers, for the avowed methods and aims of the lyric drama do not pretend to be those of the opera. At any rate, it would hardly be fair to judge the "Portuguese Sonnets" by the "Paradise Lost," and to

make of the epic poem the standard of all poetry, and of tragedy the standard of the drama.

But after all, the materials are the same: voice, orchestra, action, costumes, scenery. If it were not impertinent, I should ask why the same master who required such a virtuosity from his orchestra, and made of it so powerful a means of expression, refused to the voice the legitimate use of its technical and artistic capabilities. But the ways of genius are inscrutable, and the work of genius should be reverently accepted as it is given us.

Still the dispassionate and eclectic mind which has followed these last forty years the evolutions and revolutions of dramatic music, cannot help believing that the music of the future will be neither the pure lyric drama as it is to-day, nor the pure opera as it used to be, but a sifting and consolidation of both, of which we have more hints in some of the modern operas than in any of the lyric dramas to which they may be partly indebted for their existence.

There is not, to my knowledge, in all the range of lyrical literature, so grandly classical and intensely dramatic a recitative as the introduction to Beethoven's aria "Ah! Perfido." Recitative has its place in the delineation of perplexed, hesitating, tormented sentiments; but when the long tossed mind settles at last on the one idea, a continuous form of some kind seems to be demanded. Wagner himself yields sometimes to this natural law, and what a relief it is to his hearers!

* * *

Are we hypocrites when we pretend to admire the songs of Schumann, Franz, Rubinstein, Jansen, etc., which are all framed in perfect forms? And do we not show a singular inconsistency when we condemn in opera what we acknowledge to be anywhere else the truthful expression of live men and women? Can it be that only in opera, melody, the highest of divine gifts, is irreconcilable with intellectuality and technical knowledge? Can it be that only in opera, the voice, the handmaid and interpreter of melody, is called to no nobler function than to label a character or explain the intentions of a bassoon or an ophicleide? This, of course,

would be the opportunity of the auctioneer and train crier, and the end of singing; and, indeed, singing is already thrown aside by some as a relic of the past, and lamented by others as a lost art. But my hope of a perfect opera is built on the perfection of the voice, and all perfect things have in them the conditions of eternity. The orchestra, ever so masterly handled as it may be by a Berlioz or a Wagner, cannot be, will never be, as direct a vehicle, as natural a medium, as adequate an expression of human feelings as the human voice.

Man, after all, is the center of all arts, the converging point of all that is beautiful and true, mysterious and divine, on earth and in heaven, the moral and intelligent force whose expansive will and thought extend to the whole universe. Whether your *personæ* are gods with human feelings, or mortals with divine attributes, men they are for all that, speaking and singing to men, with the voices of men. If they stop at appearing and acting, they are not much more than automatons and marionettes. By the voice alone they assert their individuality, their humanity, their very existence.

The singing voice is the essence of the opera, as the speaking voice is the essence of the drama.

III.

By virtue of the solidarity which exists in us between all our senses, and the consequent harmony which exists between all arts, we shall always be most naturally willing to welcome the improvements in theatrical painting, and innovations in stage devices, that will make our illusion more complete, our enjoyment greater, by bringing into closer and closer company, into more and more congruous relations, that very sisterhood of arts. But are they to lose their individuality in menial subservience to music—nay, to the least essential, if most complete, to the least permanent, if most spiritual part of music—the orchestra? Must they be ingloriously absorbed in the hybrid product of a promiscuous collectiveness?

Long before the lyric drama, the opera had understood

the necessity, and used the privilege of drawing on the other arts. Pretty good scenic effects had been presented, before the temple of Bayreuth called the faithful to the contemplation of its miracles; but in no one's brains had germed before the stupendous pretension of obliterating the drama and the opera proper, and making of Shakespeare and Beethoven, and of Raphael as well, the humble servants to a new art, born of the effacement of all others, and grown on a sacrilegious unbelief in the self-sufficiency and independent oneness of poetry, sculpture, painting and music itself.

If the completeness conceded by Wagner to each art by itself is not an admission of its power "to express thought and feeling," we must wonder what he meant; and still more perplexed are we to understand of what benefit could be to the new art a successful endeavor "to leave nothing to the imagination."

The truth is, that as expression of thought and feeling, a drama of Shakespeare is more complete than any opera or lyric drama; so complete that the interpolation of occasional music, in several of his works, has always proved rather a damaging intrusion than an improvement, and in most cases a downright desecration. In spite, however, of a heavenly diction, replete with so much wisdom and common sense that a fit appendix to the Bible could be gleaned for the conduct of life in the whole field of his work, Shakespeare leaves more to the imagination than any musical composition ever did. Some of his creations, Hamlet for instance, have been, and will always be, inexhaustible themes to speculative interpretation. But in that very fact lies the superiority of the English poet, the superiority of poetry itself over all other arts.

The spontaneous bursts of passion, in actual life, and puzzling manifestations of the reality, have so much greater sway over our emotions than the most elaborate artistic inventions, precisely because of the greater scope which they give to our imagination. Even as witnesses of street tragedies or scenes of suffering, with which we have no further concern than a general human sympathy, we tremble with fear of what the next moment will bring, of what the end

may be. Two infuriated men quarrel. Will they come to blows? We already see blood on the ground; whose will it be? What if one should kill the other! and in a few seconds we go through all the excitement of a fight and of a murder.

Who can compare with these realities, for "fulness and intensity of expression," and for emotional effect, the musical modulations performed for the hundredth time in works which we have been listening to, year after year, with something necessarily of critical diletantism? Art cannot shed real tears, inflict real wounds, die real deaths. It can reach our flesh, touch our emotions only through the imagination, not with what it actually presents, which is unreal, but with what it suggests, which transcends reality.

* * *

All arts are perfect and complete in themselves. The popular saying, that "where language ends, music begins," is an empty, meaningless conceit. If form, sound and color have indubitably among themselves the mysterious connection which reveals in the whole universe the consistent work of one mind; if in our phraseology, and, possibly, with less of a metaphor than we imagine, we speak of *loud* colors, of the *light and shade* of a musical composition, of the *coloring* of the orchestra, of the *harmonies of tones* in a picture, etc.; nevertheless, each art reigns supreme in its own domain, and its highest aim, as well as its highest praise, is to remain and excel within the bounds assigned to it.

Painting is reproached with leaving out motion and solidity. Are we to prefer the optical illusions of a panorama or diorama to a plain canvass of Titian or Leonardo da Vinci? Sculpture, it is said, has solidity, but no motion; architecture is in the same plight. What a pity! It would be so interesting to hear of the St. Peter and St. Paul cathedrals exchanging calls, and to see the Apollo of Belvedere holding for the Venus of Milo the dropping drapery which her broken arm can no longer reach!

As pertinently could we complain of nature, on which art is grafted, and of our senses through which it addresses us, because the oak has no flowers, the rose bush no fruit,

the fruit has no scents; because the eye does not taste, the ear does not smell, the nose does not hear, the palate does not see. A new art constructed on so incongruous and fallacious notions would, evidently, be as monstrous, if it were possible, as the creation of God and the offices of our senses, if revised by the arrogant fancy of man.

This discussion of the limitations of art is as puerile as their generalization in one collective art is impracticable. Very meritorious assuredly are the landscapes and edifices used as sceneries on the stage; but from the very nature of the purpose which they are intended to serve, they never can be raised to the dignity of high art. Indeed, painting and architecture have in opera, as well as in the lyric drama, no more than their appropriate share, which is from necessity a considerably reduced one, altogether inadequate to their intrinsic power as mediums of expression.

The drama shrinks from the blurring contact of music; and music, in opera, loses of its purity what it gains in clearness. The pantomime may, like the ballet, accommodate itself to musical adjunction, but the frequent attempts made of late by eminent composers to illustrate musically a spoken action, have only detracted from its effectiveness. Wagner's music is not out of place in the "Jeanne d'Arc" of the Hippodrome; Gounod's music adds nothing to the "Jeanne d'Arc" of Sara Bernhardt. The abolition of the orchestra at the Theatre Francais, of Paris, whether due to M. Claretie or to his predecessor, was a wise reform, a timely protest against this confusion of arts. The interest from act to act is now heightened by the complete silence during intermissions, and the impressiveness of the performance deepened for being exclusively dramatic.

So jealous musicians are of music in its purest form, that they give it the names of keys (symphony in A minor, symphony in F major), and regard as a profanity any descriptive title or written explanations, by which the symphony is then likened to what they contemptuously call programme music. The symphony is the last expression of sound. The introduction of words never was an extension of the symphony, but a restriction of it, a leaden weight on th

wings of sound, which, in interfering with the imagination, impedes the sublimest flights of music itself. Incarnated in the last movement of the ninth symphony, music doffed her divinity—and Beethoven for once resigned his high priesthood.

* * *

In any group of arts—as drama, music, painting, architecture in opera—to one of them all the others are more or less sacrificed, and only used conventionally in the way of assistance. Surely the opera is not a form of the drama, any more than of painting or architecture. It is a form of music.

The grouping of speech and music yields a produce, call it as you please opera or lyric drama, lower than either, below the highest standard of music, which is the symphony.

Man is neither bird nor fish, although both are traced in him by evolutionists. Still he has the capacity to sing and to swim. That capacity to sing, however, unlike the freak of the parrot that is made to articulate a few words, can be carried, as all his other endowments, to wonderful excellence. The opera partakes of this secondary role of the human voice, and is inferior to the primary act of speaking.

If opera takes precedence in public estimation over higher forms of music, it is owing to the living reality infused into it by the actor, and to the supernal beauty of the human voice.

* * *

Notwithstanding the two-fold function implied in the name of “lyric drama,” it is no more than the opera a form of the drama, and much more than the opera a form of music, with this difference, that the predominance is transferred from the voice to the orchestra.

But wherever man shows himself he is sovereign. No artistic scheme implying the presence of man and ignoring to any degree his supremacy can stand the test of criticism. If he has a part in the apotheosis of art, that part should be first. Whether he is made to exercise in tragedy his gift of speech, or in opera his double gift of speech and song, his pre-eminence must be recognized.

The pyramids of Egypt, the desert, the army of Bonaparte at a halt, the whole lighted by an eastern sun, make, doubtless, a grand and imposing scenery, not a mean orchestra, the tremolo of the wind, the pawing and neighing of horses, the clapping of sabers on the saddles, the sharp flapping of flags in the air, and, in the distance, the occasional roar of a lion. Bonaparte speaks: "*Soldats, du haut de ces pyramides quarante siècles vous contemplent.*" Has he not returned a hundred-fold to the scene the inspiration taken from it, and imparted sublimity to all around him?

How small the beggar at the feet of the king! But wait. He speaks. The king listens to him. For the time being, he reigns no more; the ship of state is a derelict. Declaration of war, promulgation of laws, and other urgent affairs are dropped from his mind—all this because a beggar is having his say.

As in the world the man is master of the moment, who can take or is given the right to speak, so on the stage, the actor, whenever he opens his lips, has the majesty on his side. To the voice of man everything is tributary. Scenery, costumes, stage settings, orchestra are nothing but instruments for him to play upon. Should we not rather have heard Liszt on a poor piano than a poor performer on the best instrument ever manufactured?

IV.

Much abuse has been slung at "Stars"—a silly word due, it is said, to the lyrism of a calf-witted dancing master. The frequent application of it to singers unworthy of genuine praise, does not alter the original intention of denoting by it artists eminent in their respective callings, singers of superior ability and familiar with all the resources of their instruments. Nevertheless it is used nowadays as a weapon to hit, over the head of the singer, the art itself of singing. The occasional prominence which a beautiful voice and talented artist will take, in spite of all, in the lyric drama, is regarded as wanton obtrusiveness. The master himself disowned as indiscretions of youth the melodies of his first operas, and made of the gradual dispossession of the

voice and unimportance of the singer the aim of his unrelenting efforts, until he succeeded at last in using the voice but as a necessary evil, and placing singing on a par with stage painting and carpentering. There seems to be now among his followers that jealousy of the singer which the pulpit has sometimes of the choir. They feel for their orchestra as blue Presbyterians for their "big fiddle," and like them, will listen but to plain psalm singing, if singing there must be.

Virtuosity, for the sake of virtuosity, is offensive to taste and common sense; and again Wagner did good service in clearing the opera of the shameful practices that had infested it through the vanity of misnamed stars and the complaisance of Italian composers.

But hello! my masters, you must not go to the other extreme, and commit with your orchestra the sin which you damned in vocalists, by replacing a bloodless inanity with a plethoric abundance. Again I plead for the voice. It will not do to rob it of its legitimate possessions in order to enrich your orchestra, and to transfer to the flutes or violins, under the pretext of interpreting the inmost thoughts and feelings of the singer, the vocalises and traits by which, in many cases, he could have personally and so much better expressed them himself. After all, what is a hard-won mechanical acquirement with instrumentalists, is but the development of a natural gift to the voice. Why then should a degree of execution unknown to our forefathers be demanded of musicians, and all chances of using it denied to the voice? Why should it be praised in a violinist and detested in a singer, applauded in a bass player and proscribed from the human throat?

The absolute condemnation of vocalists is plain nonsense, the worship of the long note mere bigotry. Were we given feet and limbs capable of dancing and fast racing, for the only purpose of walking with the solemn gravity of a priest carrying the Holy Sacrament? The ability of the throat to execute scales, arpeggios and trills broadly hints to livelier work than the thankless drudgery of dragging through tormented recitatives and intricate melodies.

Had there been in vocalises an inherent antagonism to musical truth and beauty, the great masters would either have left them alone, or confined them to the orchestra. The discriminating use which they made of them clearly shows that they regarded them as valuable means of expression. No vocalises in "Behold the Lamb of God," nor in "He was despised." Are they out of place in "Unto us a child is born," or in "Rejoice greatly?"

But vocalises have more power than might be supposed by a superficial observer who, because of their rapidity and brilliancy, would associate them exclusively with mirth and jubilation. No long notes could have expressed as adequately as Handel's well known vocalises, the rude impetuosity of Polypheme and the wild energy of Lucifer. Even in "Semiramide," which I mention as containing probably the most exasperating instances of breath and tone wasted in stereotyped, meaningless runs, some passages can be found, such as a good part of the duet of Assur and Semiramide, where the vocalises add strength to a most tragical situation.

There are in the heavens planets of different magnitudes. You cannot, with this allegation that not one particular blade of grass makes the sward, not one particular leaf the forest, reduce all men to the same pattern, and generalize humanity as you do the sward and the forest. Unlike leaves and blades of grass, men there are who will emphasize their personality. Whether you draw your characters from history, mythology or from your own imagination, you have either to take them already made among famous types of good or evil, or to call them and clothe them with distinctive names and costumes of their own. If your drama is true, there will be in the world of your making star men, as they exist in reality. Star players, star singers will necessarily be the artists who represent them, and the closer their art is to their role, the better.

Virtuosity, soberly considered, is the thorough ability to do well. From the composer himself it should extend to all connected with the stage, be deprecated in none, least of all in the singer.

The sympathy between string instruments, which awakes, for instance, on a violin near at hand a sonorous unison with the note played on another violin, does not exist between instruments in general and human sensitiveness. Beyond the notion of pitch, we are not affected one way or the other, whether a high C or a low C be struck on a pianoforte, or such instruments as produce tone mechanically.

If, however, the same tones are successfully played on instruments which we know will yield them only to extraordinary skill, untouched as we may be otherwise, we applaud with enthusiasm.

Do we hear them sung? We applaud with greater enthusiasm than could be aroused by the sense alone of the difficulty overcome, for there is between the human voice and the human ear a deep, living sympathy which does not stop at setting our auditive nerves in vibrating unison with the sounds produced, but attunes our heart-strings to the emotional pitch of the singer.

This difference of enthusiasm in kind and degree is daily illustrated by the comparative composure with which we listen to purely orchestral music, while we lose control of our feelings in opera.

In enthusiasm enters one of the most beautiful elements of our nature—admiration holds within bounds that selfishness in us which the care for our preservation and welfare makes a condition of our existence, and impels us to a generous appreciation of what is wonderful in creation, in art, in the race.

But we are not satisfied with appreciating. We are anxious to do homage. It is in fact the amount of honor bestowed on an artist, which decides how far he is admirable, and how he stands in public opinion.

Therefore objecting to virtuosity because of the personal honors which it is but proper and desirable that it should receive, is against nature and common sense. The personal honors of virtuosity are nothing more than what is due and universally accorded to all honest endeavors and successful achievements; and they add to the splendor of the work

and to the glory of the composer. Abolishing it in the singer is shutting out the greatest source of admiration next to the composition. It is condemning the composition to a premature end, for it cannot depend on the periodical renewals of life which new singers can alone impart to old works. Nature is the only thing of which we never tire, because it incessantly varies. We tire, alas! even of the physical and moral beauty of the women or men we love best and admire most. Did not the Athenians tire of hearing coupled in the same breath the name of Aristides and the surname of "Just"? It is the novelty of Wagner's operas that makes us, when first acquainted with them, indifferent to the old repertory every word and note of which have been for years familiar to us.

The revival of interest manifested by the public in an old opera, on the announcement that one or two great new singers will appear in it, is not a mere exhibition of fashionable hero-worshipping and idle curiosity. Every voice has an individual quality, every singer a distinct personality, from which can reasonably be expected new colors in the execution, new characteristics in the interpretation.

The slow rate at which Wagner's operas penetrated the world is giving them a long youth, possibly ominous of early decay; but sooner or later age must tell on them, and they will not have, to hide the touch of time, the eternal charm of the voice, the eternal youth of the singer.

Evidently the reintegration of singing to its legitimate estate, implies the gradual unpopularity of all works in which it was ruthlessly sacrificed, and their final relegation by the musicians of the future to a place among the antiquated curiosities and more or less venerable relics of the past.

V.

A great deal of grandeur can be found in the humblest man, and a great deal that is small in the greatest man. Shakespeare illustrated this two-sided feature, not only by the introduction of light or comic characters in his darkest dramas, some of which, as his fools, are invested with much

of the wit and wisdom of the play, but by the union of dignity and familiarity in the same character. The adoption and practice of this truth contributes mainly to the superiority of the French romantic school, headed by Victor Hugo, who carried so far his love of contrasts as to seek perhaps too uniformly his pearls in dunghills.

What is true of the individual is still truer of humanity at large, and of life in general. It has been said that it takes a great many people to make a world. It takes a great many incidents to make a life. The mission of the drama is to deal with all sorts of people, with all sorts of incidents, and to be the faithful mirror of human nature in all its moods, and of life in all its happenings. The "Merry wives of Windsor" have as legitimate a place in drama as "Macbeth."

Can it be denied that the "Barber of Seville" is entitled to as good a place in music as "William Tell?" And shall it be said that, for writing his "Falstaff" after having given us his "Othello," Verdi is going to forfeit his high reputation of lyric dramatist?

In his horror of all that is associated with the old opera, Wagner abolishes the very name of it. Let it be so. But in calling his own work "Lyric Drama," he is evidently too general in the denomination of his share in the drama, which represents but one side of it, the serious side, and untrue to the nature of his genius, which had no sympathy whatever with the other side, the comic side, "Lyric Tragedy" should have been the proper name, with all that it brings back to the mind, of classical stiltiness and scholar-exclusiveness. And the musical world, satisfied to carry through the whole musical drama the new nomenclature of the master, instead of "Comic Opera" would readily have substituted "Lyric Comedy."

And why not a "Lyric Comedy," nay a "Lyric Farce," which "Pinafore" truly is, and which the "Opera Bouffe" might have been if conceived in cleanliness? The hyperbolic supernaturalism of the lyric tragedy is, after all, as much a form of exaggeration as the extravagances of comedy; and on this score of artistic unnaturalness, comedy holds beneath the sober truth a place hardly second to that held

by Tragedy beyond it. Why not in Music an Aristophanes and Menander as well as a Sophocles and Euripides?

With no desire to revive an incident in the life of Wagner which his enemies have generously forgiven, as his friends had nobly condemned it, I must allude here to the rash incursion which he made into the territory of the lyric farce, by attempting to metamorphose the Greek "Frogs" of Aristophanes into French "Rats." Whoever has at heart the memory of the glorious dead, can but rejoice over the providential failure which annihilated at the same blow a bad score and a bad action.

What then, because a great composer, happening to find in the orchestra his most natural mode of expressing himself, neglected the voice; because the genius of the same composer, trending to the most serious and lofty side of life, wrote but over-serious and over-lofty dramas, are we to infer, as his fanatic followers, or persons of like temperament, would have it, that the voice is really a neglectable quality, and that nothing is worth being written or sung, outside of what the master wrote and sang?

* * *

Instead of endeavoring to make art and nature one by observation and human tenderness, Wagner strove by hypothesis and philosophy to create an art of his own. It were interesting to discuss the preference given in his theories to legendary and mythological fables over history and actuality, and to examine how favorable or antagonistic such fables are to the spirit of a genuine humanity, how likely or unlikely to awaken the warmest sympathies and stir the liveliest emotions in our breasts.

Man's nature, disconnected from time, civilization or education, is in itself as unfathomable as his origin and destiny, as wonderful as the material world whose most beautiful or terrible phenomena cannot surpass in awful mysteriousness the diary of mankind, the drama of life. It has truly been said that reality is stranger than fiction. Facts have surprises undreamed of by the most fertile imagination.

From the mutual action of men and events, forming actuality, plots and denouements are daily produced that reach the utmost limits of the possible in comedy or tragedy.

Beyond those limits, the drama loses in human interest what the stage may gain in spectacular display. The *super-human* hero who knows that a special cap, horn or sword makes him invulnerable, whose victory in all encounters is a foregone conclusion, cannot interest us as the common soldier who relies but on his valor, and whose fate in presence of his enemy is for us, as for himself, shrouded in doubt. All such fancies are tame travesties of the "necessity" of the ancients, that sombre fatality which never meant the favor of the gods, but a pathetic struggle under their wrath.

It cannot be seen why the natural curiosity of a woman to know all that concerns her husband, and which, under natural circumstances, a husband would be happy to gratify, should be punished as the traditional curiosity of evil, which, at least, did not separate man and wife—punished as a crime, and two loving beings made forever miserable, because of a supernatural arrangement, which, to aggravate her pain, is finally revealed to the unfortunate victim of a whimsical secrecy. And this is the most human of Wagner's dramas! Such cruelty on earth to questioning faith, would be an excellent plea for the orthodox fire of hell!

And why discard history? Because of its positiveness? But history is less rigid than mythology. Gods have their fixed attributes. Good or bad, they are screwed to immutability as their brazen images on their pedestals. Every one of them is known for what he is, and can be nothing else. Historical characters, on the contrary, will be discussed to the end of time. Old documents present them now and then in a new light. Doubts rest on the actions of many, on the existence of not a few.

Granting that it is not in the limited province of the opera to deal with the great events that have changed the fate of nations, it cannot be denied that a dramatic action placed in the midst of such events must be pregnant with extraordinary possibilities. The reformation in Meyerbeer's operas, "The Prophet" and "The Huguenots," is used

but as a frame for two grand pictures of human trials and agony, that could not have had their originals at any other epoch, and are two precious accessions to the artistic wealth of the world. What if the pity for the victims and the horror of their persecutors with Catholics as well as with Protestants leads to the detestation of religious fanaticism? What if art, whose mission is not assuredly to rival the pulpit, incidentally preaches, like stones, sermons of its own?

The deliberate selection of fabulous subjects, and systematic degradation of the voice, are really the strongest characteristics of the lyric drama, which, when perchance it condescends to sing, does not materially differ from the opera at its best; and it is then that Wagner holds us enthralled at his feet. He is never so great as when he forgets his own principles, and was greatest of all before he fully carried them out.

In the works of his maturity, the aggressiveness of the theorizer marks more and more intrusively the expression of the composer. With the orchestra removed out of sight, and the singer on the stage as effectually disposed of, Wagner, the *Deus ex machina*, is alone kept present to our minds. Whether intended or not, this personalism converts the performance of a work of art, which should unite all men by addressing itself to their emotions, into an occasion of approval or protestation, which divides them by provoking the conflict of opinions.

If there can be no unanimity of public enthusiasm for an art more incentive of intellectual contention than of pity or terror, no complete surrender of the individual to the enjoyment of it, the multiplicity of characters in humankind, and variety of moods in one character—all and each of them more or less open to the most opposite impressions—give it all the same the right and reason to be, and the assurance of viability.

No matter how ambitious it may be, artistic genius can no more than mechanical ingenuity, create. The productions of both are but more or less useful or beautiful presentations of what is created, of what exists in nature and in man. The supernatural and the superhuman are beyond the reach

of our imagination and power of expressing. A fair youth with wings on his back, a gaunt wight with horns and hoofs, beings half woman and fish, half bull and man, half boy and goat, who make up the population of Christian and pagan mythologies, may have seemed very significant artistic inventions in the infancy of religions, but are nothing more than incongruous combinations of what is. Man cannot conceive an object foreign to nature, nor can he have a thought or a feeling foreign to humanity; and the greatest genius is he whose thoughts and feelings are most human. But still intelligible to his kind will be the artist who, to such eccentric wanderings as he may abandon himself, can never go beyond infrangible barriers that make him one of the fold.

* * *

Wagner was eminently an idealist, almost a mystic. This alone would account, in an age of artistic realism, for the immense sensation, ardent apostolicism and violent opposition created by his appearance. In his whole life he showed that unconscious egotism which should not be mistaken for vulgar selfishness. He stood aloof from his kind, and had no sympathy with his surroundings. Individuals were little to him, and his relations with them ill-cogged and erratic. He dwelt in an all-sufficient sphere of his own, having with men but unavoidable dealings, and in humanity but a speculative interest. Moreover, possessed, as he was, of probably the strongest intellect known in musical history, it is questionable whether he had the truly musical temperament of some of his predecessors. Had it not been for that imperious want of the ideal, which must be satisfied, he might have chosen another field of activity, even within the province of art, and accomplished greatness as a pope, as a statesman, or philosopher, as a painter, sculptor, or architect. But music with its "eternal why," was most congenial to the longing in him. It is doubtful that he could have answered it in the pure language of the symphony. He felt this and made of the opera his vantage ground, relying, however, in the marshalling of his forces, much more on the vague, indefinite stammering of the orchestra than on the plainer utterances of his personages.

Impatient of his inability to efface altogether the indelible stamp of reality necessarily brought to the stage by the actor, he drew his characters from mythic clouds, and wrapped them in mistiness. With Wagner a love-duet is not the effusion of two certain lovers, but the poetical generalization of the masculine and feminine in love. His men and women are not persons, but abstractions. The natural consequence of his remoteness from actual life is that, as a man, he gives us truer male types, and that his women, invested with the conventional sweetness and nobleness of the sex, are but dreamy, floating paragons of doubt or faith.

Better to attenuate the personality of the singer and the self-assertion of the actor himself, the *leit-motiv* which Wagner's predecessors had sparingly used to emphasize the importance of both in rare situations, was systematically converted by him into a new method of orchestral developments and elaborations, which, by riveting the attention of the audience, leave unnoticed and forgotten on the stage that singer whom it only labels for reference. In no spirit of levity, I shall ask Mr. Smith how he would feel—hilarious or incensed—if after being duly introduced by his host in a parlor full of guests ostensibly assembled to hear him speak on some interesting topic, that same host would stick on his back a board with his name, or cry aloud, "This is s-l-y Smith," whenever he would open his lips to talk, and insist at the same time on having Mr. Doremi, the great pianist, delight the company with one of his last pieces of virtuosity, so that no one in the audience is even aware of poor Mr. Smith's attempt to be heard; and if perchance a few words of his gain the mastery during the calmer passages of the performance, they are unanimously declared a nuisance, and he a bore.

Such as they are, wanting in ingenuousness and spontaneity, Wagner's productions are master-pieces, because the earnest and forcible expression of an extraordinary man and peculiar genius. They stand by themselves as huge--solitary rocks, which we meet in vast arable lands, and we stop awed rather than pleased. The lack in them, which we feel even under their immediate spell, is not exclusively due to his philosophical elucubrations, but perhaps more directly

traceable to his anti-realistic and one-sided ideality.

With the supernal geneology, motives, actions and ends of his personages, he could partly divest his actors of their objectionable humanity; but he could not divinize the voice, and it was his great fault not to feel that it is divine. The voice entered from necessity in the general plan of his drama. But how gladly he would have dispensed with it, had it been possible! And he came so near it that the presentation of his operas in symphonic garb is becoming more and more popular, and may even now give a hint of what is to be the fate of his music.

VI.

It was Wagner's ambition to resuscitate the Greek theater. What the Greek theater used to be is the more obscure for the misty researches of archeologists. "It is the apple of discord," said Marpurg. The erudite Fux thought that "We might as well try to unravel the old chaos." Three hymns with Greek notation, and the first Pythian ode of Pindar, alleged to have been discovered in the sixteenth century, are the only four pieces left us of antiquity; and if they were authentic, which is very much doubted, they would give us a most soporific impression of what that music of the Greeks was, which is known to have had such prodigious effects on the people.

The Greeks had a most euphonious language. It has retained its beauty almost intact to our days. Colombat de l'Isere places modern Greek before Italian itself, for its adaptability to singing. On the perfection of a language in which articulate and singing sounds were akin and inclined to make one, a system of musical declamation could be based, which could not be transferred into the harsh, guttural language in which Wagner wrote. And it is, in fact, from the invasion of the barbarians of the North, with their loud voices and rude dialects, that dates the decadence and final loss of Greek music, the substitution of learned devices instead of pure emotional delivery, of harmony instead of melody. The consequence has been an ever widening separation and ultimate divorce between vocal and instrument-

al music, a constant struggle of each for supremacy, and so far the failure of both to seal a perfect reconciliation.

* * *

Selections from the old operas, sung at the piano, lose little of their musical value and dramatic effect, and are still applauded in concerts and in the drawing room. This may prove the universality of an innate love for melody; but it is, to a certain extent, the condemnation of the composers who, professing to use the orchestra, used it to so little purpose that it can be omitted with no detriment to their works.

No one will reproach Wagner for having disappointed the venders of sheet music, street whistlers and organ grinders. Moreover he cannot be accused of having made an inconsistent use of the voice, which always was to him but an uncongenial factor; and, at this point of view, it is rather to his credit that whole scenes of his lyric dramas played by the orchestra are not affected by the omission of the vocal parts. But, on general grounds, I ask, should the excess which is acknowledged to be a vice in melodists be declared a virtue in symphonists, and the writers of orchestral operas be glorified where the voice opera writers are vilified?

This is not so much said for Wagner, who is an exception in art, as for those who are distorting their own talents in the imitation of his idiosyncrasies. It might only be suggested that amateurs of the drama must miss in those orchestral representations the action, which cannot take place without the actor. When the singer is savagely reproved for "singing too well," the time has come to do without him. Why would not Wagner's entire operas be produced with gesticulators on the stage, and librettos in the hands of the audience? Such performances would do better justice to the coherent work of the master, and would have with those of Greece this resemblance, that they could take place in presence of thousands and thousands of people, and this advantage over them that, without resorting to the reinforcing mask of the ancients, they would carry to the farthest ends of the largest amphitheater the stirring discourse of the grandest orchestra of modern times.

But, magnificent as to-day's orchestra is to us, and wonderful as the use made of it by Wagner, who can tell what will become of it? The very progress of the orchestra, dependent itself on the advancement of musical science and on the improvement of old instruments and invention of new ones, at the same time as it proves its perfectibility, proves also the imperfection to which, owing to the gropings and limitations of human knowledge and ingenuity, it is doomed forever.

From what we know of the poetry, painting, sculpture and architecture of the Greeks, it is natural to infer that they were in music artistically equal to themselves. But while their melodies which were agreeable to their ears might not be disagreeable to ours, how would it be with their orchestra? How will it be with *our* orchestra, of which we are so proud? Supposing that no radical changes are made in music, new qualities, new sonorities will certainly be added to the orchestra, perhaps old ones left aside, which might make it in a few centuries unrecognizable to the musicians of our times, could they hear it. Mozart reorchestrated the "Messiah." Franz reorchestrated it again, Wagner himself retouched the ninth symphony. All this within a comparatively short space of time. Why should not the time come when Wagner's orchestra will have to be modernized?

The voice dates from the creation of man, and will be to the end of time what it was at the beginning. It has neither the compass of a violin, nor the power of a trumpet, but it will ever be the endeavor of all instruments to imitate its expressiveness, and the highest praise of a player is that he makes his instrument *sing*. We speak of the music of the future, of the orchestra, of the opera of the future; who would speak of the voice of the future? The voice of the future is to be the voice of the past, the voice of to-day, the same voice forevermore.

Only one perfect instrument—breath made sonorous, life itself audible—the voice. Why not make of that one permanent perfection the center of the musical economy, and, in all artistic combinations admitting of its partnership,

give it the place which the sun holds in the planetary system? Then, and only then, beside radiating the light of truth and the warmth of humanity, will the works thus fecundated contain in them the germs of immortality!

PART SECOND.

VII.

It is a peculiarity, noticeable through the whole history of art, that great men are imitated in the most questionable features of their work, as though imitators were called to accent by exaggeration, for the easier appreciation and verdict of posterity, the faults of the imitated.

The lyric comedy is below the consideration of our modern composers; they leave it to the tender mercies of waltz writers, who are having a good time of it. They swell their cheeks, and grope in the grandiose. Wagner slighted the singer, checked in himself as vulgar inspirations the divine melodies, fragmentary bits of which illuminate now and then his most dreary measures, and made of the voice but a fireman's trumpet to the orchestra. They, the pygmies, grotesquely groan under the tons of brass which the master handled with the ease of a giant. Where the skillful control of a powerful hand shaped noises into things of art, they, like children, set the big machine in motion, and have not the secret to stop it. And in that deafening charivari the voice is more than ever lost.

* * *

That which, as melody and the voice, is natural, is like nature inexhaustible, infinite. That which, as harmony and the orchestra, is artificial, is like the artificer in his cunning and resources, limited in the originality and variety of its effects. This is so true that, were it not for the melodies of their song writers, the different countries of Europe would be threatened with the total loss of their musical individualities, and that national characteristics, outside of rhythmic forms and dances, are fast disappearing in the uniformity of results produced by the similarity of orchestral methods.

* * *

When it chooses to renounce the unbounded freedom of its own realm, and to turn from the symphony to the opera, the orchestra should be prepared to meet the double control of the written word and of the human voice. It gave expression in the symphony to the subtlest fancies of its own imagination and feeling. It must now confine itself to color the drawing already traced, to emphasize the sentiments already expressed, to idealize or sensualize the various emotions awakened by the poem. A noble role still, if not the royal one.

What should be thought of the composer who, pretending that all artistic creations are of man for man, would take it into his head to keep his instruments within the compass of the voice, and to string chaplets of singable melodies from the first to the last movement of his symphony? Is it any better, under the cover of collaboration, to carry disloyally into the opera the processes of the symphony, and to make of the singer but a mannekin for orchestral tales to hang on?

For a rose to be a rose in our eyes and admiration, there is no need that we should be shown the ground where it grew, the bush on which it rocked, the garden whose pride it was, the butterfly that flirted with it, the sun that smiled at it, the boor that plucked it. It will neither look more beautiful nor smell sweeter for being presented to us with an accompanying card of six or more pictures to that effect.

I want to believe that symphonic accompaniments to the voice in opera are not gratuitous exhibitions of technical skill, and that the intertwining of so many orchestral designs under, over and all around the melody, are inspired by æsthetic considerations as plausible at least as those mentioned in the case of the rose. Are they better advised? How often, with score in hand, I have failed to hear in the orchestra the figures which I was reading on the paper! After choking the melody, they interchoked themselves. How often melodies which had struck me at the piano for their poetical beauty or dramatic meaning, left me cold at the performance, or passed altogether unnoticed, because of the accompaniments, intended to enhance and complete their effect!

* * *

And as though that jumble of noises was not enough confused and confusing, the modern conductors, instead of trying by slight variations of pace to disentangle the melody from its meshes, make it a practice to lower the metronome by several notches, and introduce in the opera the whirling *tempi* of the orchestra. Painful it is to see an ecstatic or prayerful *adagio* lose its solemnity at the bidding of a boorish stick; sadly ludicrous to see an *allegro* driven at the rate of a hurricane, voices and instruments scramble and tumble in cacophonous rout, like a flock of panic-stricken sheep; and flying over this scene of dismay, a whole fleece of scratched notes and mangled syllables. When the voice is no longer made to sing, but only to modulate, sympathy with the composer should apparently impel the conductor to give the modulations relief by proper preparation. But the antipathy to the singer is stronger, and it prevails. Fail the composition! The voice shall have no mercy.

Any one may watch, at the performance of a French or Italian opera, the apostles of the new dispensation, exchanging contemptuous smiles and squirming on their seats, when a whole audience seems to have but one enraptured heart to feel, and one pair of hands to applause, the inspired pages that have made the delight of generations. It looks great to them arrogantly to set their little selves against the august verdict of that stupid public, that can be moved to tears and stirred to enthusiasm by pathetic, noble melodies interpreted by tuneful voices and competent singers. But then they are the same ones who will be seen, on different occasions, rolling up their eyes in ecstasy to the ceiling at the beauty of choruses sung false from beginning to end, or of recitatives bellowed out in utter disregard of quality and pitch, of style and phrasing.

* * *

Whoever has read the writings of Wagner, particularly his work "On Conducting," must acknowledge that there never lived so profound, so refined, so fanatic a master of orchestral singing. He declares emphatically that the *melos*, so short as it may be, in ever so hidden a place, on ever so

obscure an instrument, must first be found out throughout a symphony, then the general tempo and proper alterations of it will follow; and that the orchestra will alone be perfect that *sings* the melody, that *sings* the symphony. Porpora himself, or Vaccaj, could not have been stricter in their demands of a pure, even, sustained tone.

But whether it must be attributed to the nature of his genius, which was not human enough to place its chief dependence on man, to the tendency of his productiveness, which inclined to gods and superhuman beings, or to his well known contempt, often and strongly expressed, of the singing of his countrymen, which might have determined him to exclude from his construction of a German art the jeopardizing element of music written for real singers, the fact remains true, that, excepting "Lohengrin" as a whole, and pages of transcendent beauty in his other works, it can be said that Wagner, the orchestra singer *par excellence*, demanded nothing more of the voice singer than is expected from the second desks of the orchestra. The consequence is that instrumentalists have attained to-day such a superiority that for examples of perfect phrasing, clean execution and pure style, the student of singing must listen to them, and no longer to vocalists.

On the contrary, the titular interpreters of the lyric drama, struggling with impossible intonations and intervals, with harsh harmonies and overwhelming sonorities, are doomed to lose all delicacy of ear, and to adopt the brassy, woody qualities of voice that will alone assimilate with the orchestra.

This last result is so direct an outcome of Wagnerian music, so ineluctable a condition of its execution, that the same artists whom we hear in the operas of Wagner display a brutal organ and offensive style, oftentimes reveal in the music of other composers purer tones and methods, showing conclusively that, through long familiarity with the lyric drama, they have come to make to themselves for the want of what I should call an orchestral voice and an orchestral style, two very barbarous things, subversive of the true art of singing, if not destructive of the voice; and it is a sig-

nificant fact not to be charged altogether to prejudice, that there exists among the singers most genuinely converted to the music of Wagner an instinctive reluctance to sing it.

Stranger still than the guttural, unmusical, supplementary voice, which a few artists with keen intuition and plastic muscles contrive to produce for special use in the lyric drama, is the fact which should be acknowledged, that a noble voice is truly out of place in Wagner's operas, and a good singer as unwelcome on the stage as the chance ray of sunshine which makes visible the darkness and bare desolation of a dungeon. No worse chastisement of the damned could be invented by a God of anger than an occasional sight of the beatitude of the elect.

Wagner's peculiar treatment of the voice could not escape the notice of his most uncompromising admirers, and they unwittingly remarked that, amended in this one particular, the lyric drama would be the perfect model of the future. This is a double error, showing an utter misunderstanding both of the work itself in which are wanting the first conditions of genuine popularity, and of the fundamental principle which mainly constitutes its originality. Well might Wagner say "save me from my friends." It did not occur to their unphilosophical minds that what they meant as a trifling criticism was really a condemnation of the whole, and as grievous an injustice besides as was ever done the master, whose grandeur does not consist so much in the conception of a new art, as in the wonderful power and infallible directness with which he carried it to execution, and inverted the worst defect in it with the appearance of an essential virtue.

* * * * *

Singing proper having been transplanted from the stage to the orchestra—the modern orchestra, the orchestra of Wagner!—and the singer proper, by a strange contrast and certainly not for the sake of synchronism, sent as far back as the Greeks, on a fool's errand, to revive the declamation of the ancients of which nothing is known, vocalism, which had reached a degree of perfection unequalled by the other arts, rapidly fell below them all.

It used to take years of hard and well directed studies to acquire that art of singing which has been derisively thrown aside as vile rubbish, on a common pile with the time-honored repertory which it illustrated. Lyric declamation was then the highest ambition of the student, the crowning attainment of the singer. Compared with artists like Tacchinardi, Tamburini, Duprez, etc., or the more recent and likewise educated singer who brings us yet from time to time like an echo of the past, the special declamators of the lyric drama are but poor caricatures, presenting at best the pitiable spectacle of natural gifts undeveloped or squandered, and oftenest a vulgar and bombastic exhibition of crude lung-power.

But the new art doing away with the "bel canto," and retaining of vocal execution but unexpected *grumpetti* better intended for string instruments, the long schooling of old become apparently useless. As is always the case when little is required, even less has been obtained. A mean demand created a meaner supply. Singing as a serious art has been dispensed with; charlatans spring up who make of it a farcical science. And the market is covered to-day with flourishing establishments where, under the fostering wings of anatomy, physiology and acoustics, and with suitable gymnastic exercises, the two great desiderata of the new style of opera—strength and compass—are acquired in less than no time, and muscles and cartilages quickly made to do the slow work of brains and gifts!

It seems but a just retribution that lyric declamation, to which Wagner limited the part of the voice, should necessarily suffer most from the burlesque shifts imagined to meet his want, and call on the execution of his work, in this one particular, the contempt which he extended to the whole art of singing. Truly "whosoever hath not, from him shall be taken even that he hath."

VIII.

To abler and bolder writers I leave the arduous undertaking of measuring the monumental work of Wagner in its entirety. The massiveness of Egyptian architecture may not be to one's taste. Who, however, would not derive

from the quaint harmony of its parts a sense of solid completeness? Who would presume to improve it with the admixture of other styles?

The remarks which in the preceding pages might be construed as strictures on Wagner's particular opera, were made with general reference to the opera of the future, in the composition of which I would deprecate as conflicting with the eternal laws of Truth and Beauty, the introduction of the peculiarities which are not dissonant in the lyric drama. I hope that the opera of the future will not resemble the lyric drama; but I would not have the lyric drama different from what it is.

If a coquettish woman could have her countenance modified according to her ideas of perfection, she would most likely discover that it had lost what charm it possessed. The mouth of the lyric drama may be too small, the eyes too wide-opened, the ears too large; but it is born so, and it makes an imposing appearance. He would have proved himself unworthy to appreciate it in its ensemble, who could object to one of its features. There are earnest, intelligent, expressive faces which their very imperfections seem to render more interesting, more like themselves. The lyric drama is one of these; extraordinarily interesting indeed, although not essentially beautiful; strikingly novel, not so much by its inventions as by its reforms; eminently original, less for its actual contributions to the opera than for the apportionment of the parts which constitute it.

* * *

Once admitted the self-sufficient grandeur and exceptional nature of the achievement, the examination of what immediate influence it has exercised on music generally and on the opera in particular, becomes a mere question of fact, not of opinion, a matter of record, not of criticism. What effect it had on music generally, musicians may decide who are not like myself particularly concerned, as indicated by the title of this article, in the fate of the voice, and in the role of singing in opera. How it affected the opera has been partly shown in the denunciation of Wagner's thoughtless imitators, and can be more directly

predicated from its baneful consequences to the art of singing, without which there can be but an orchestral opera, an abnormal, ungenial form of music, which shaped as it was by one man into a thing of harmonious proportions, will be neither fully acceptable to any one, nor universally accepted at any time.

* * *

Deplorable as certainly are results obvious to all, and truly pernicious as may be declared the influence of Wagner on the present, it were doing the mighty master an injustice to overlook or undervalue his power for good in the future. His operas may perish. His reforms will survive. It will be with his influence as it was with his work, in which man was held for little, to which men were mercilessly sacrificed; his faults will cause the fall of many musicians who should have stood, but music itself will be exalted by his excellencies.

Wagner was a man of destiny, appeared when he was wanted, and filled inflexibly his mission. In the heat of the fight hard blows were dealt to the good and respectable. Contumely was heaped on illustrious heads. Sectarian proscription raged madly. In and out of his real field of action the same disregard of individuals and masses marked the passage in life and in art of the man and master. But he won the day, and accomplished his end.

He may not make an attractive figure in history; but his fierce warfare and grim victory stamp him as a giant. Compatriot and cotemporary of "the man of blood and iron," we can imagine Wagner, centuries hence, side by side with him in the gallery of the great ancestors, a stern image, like him, of grandeur and power, but unlike him contemplating with the cold smile on his lips the lasting effects and steady workings of his impress on all passing generations.

I do not share the opinion which I hear often expressed that there will be a reaction, and for some time at least a return to the cast off moulds slightly remodelled. The work done was sorely needed, and has been thoroughly done. The singer as well as the opera of the future can but benefit by the abolition of so much that was conventional and absurd

in the old opera. As the specific lack in the Lyric Drama is better understood, better appreciated also are the improvements which it contains, and a greater faith than ever is felt in the ultimate perfection of the opera, for the voice is coeval with man, and vocalization runs no more immediate danger of being a lost art, than man of being a lost species.

The temporary eclipse of the voice has, it is true, favored the growth of rank weeds and noisome methods, calculated to poison the art of singing; but like the sun, it will emerge brighter from the clouds that hid it for a time. It can safely be predicted that the opera to be, will recognize the pre-eminence of the voice, and make of the vocal quartette the fundamental element of the lyric symphony; and that the orchestra, recalled from its forward ways to a sober sense of its function, will no more pretend to excel, but modestly try to approach, for it never can equal, the unlimited power of the voice to express all the moods and emotions of the human heart, in their infinite degrees and subtlest shades.

As I pause before taking leave of my subject, the thought strikes me, not as an odd sophism, but as an absolute truth, that Wagner after all has done more for the voice with his enmity to it than his predecessors with their love of it. The enjoyment of food does not make us realize the necessity of it as the pangs of hunger. We used to take singing in opera as we take our three meals a day, with the same unconsciousness of our blessing, and of the natural laws that minister to our well-being and happiness. By driving us to the verge of starvation, Wagner has taught us, at his own cost, the preciousness of the boon which he denied us, and its vital importance to the constitution of the opera.

The sign that warns us of danger is as useful as the post that shows us the way. His was the privilege, given to few, to serve art as effectually by his faults as by his accomplishments. The spots which might have passed unnoticed in a work of less brilliancy, were put in full light by the refulgence of its splendors, with all the cogency of a lesson which could not be overlooked, which will never be forgotten.

Twice honored be the master who illustrated with equal

power the good to follow, and the bad to avoid! Imperfection, the only human feature which he could not help. will not impair his glory with men, and possibly save him from the idolatrous worship which he may have had the weakness to seek, but whose ridiculous rites have been long enough a reproach to his name.

It begins to look as though the time is not far off when the *profanum vulgus* will not be challenged at the door of the temple; when we shall not have to vouch our orthodoxy for admission to the consecrated grounds; when at last, tired of his musty seclusion and of the disgraceful honors paid him by self-illuminated enthusiasts, the idol will descend alone from the mountain into the wide world, and for better or worse meet men face to face.

How he will stand the glare of the open air, the trial of the great public, the test of time, our grand-children may see, our great-grand-children will probably know. In the mean while, as one who from the first bowed to his grandeur without kneeling at his altars, but who saw in his lack of humanity, originally manifested in his slight of the human voice, the great possible doubt of its durability, I take comfort in the conviction that the nature of that fault and the lesson which it conveys will be a warning to all composers to come, and make impossible in the opera of the future the transmission and perpetuation of the antagonism which existed between Wagner and the voice.

NEW YORK.

CLEMENT TETEDOUX.

THE NATIONAL ELEMENT IN MUSICAL ART.

Among the distinctions of the Modern Romantic School of Music none, perhaps, is more pronounced than the tendency to bring in this province of art those characteristics of expression which distinguish one nation from the others. Indeed it is on the strength of this national element alone that it can make good its claim, if there be such, to the application of a distinctive school. That the expression of this phase of musical thought, so greatly predominating in modern music, can be acknowledged as a legitimate outgrowth of the organic developement to which music has been subjected, and as such is entitled to, or susceptible of, representation within its range, can scarcely be questioned. Yet the adoption of this element comparatively foreign to music cannot but invite the question, whether the internal capacity of musical expression proper is not exhausted, or at least has come to a temporary stand-still, so that refuge must be sought in extraneous characteristics and incentives. However this objection may be met, we are confronted by the fact that the modern composers, in order to quicken their flagging inventive powers, have searched the musical literature of every civilized nation for stimulating suggestions. Yes, even the musical utterances of the half-civilized peoples of Eastern Europe, primitive as in many instances they unquestionably are, have been made to pay tribute to the insatiable desire on the side of musical composers for something new, something original and startling. Whether the limits of musical expression are thereby widened, whether music by this acquisition is lastingly enriched, is a much disputed question. Certain it is that this national element, although not so strongly marked in times past as within recent periods, has yet been represented in the musical productions of every age; and it has formed one of the many channels which have continuously fed the stream of musical thought, and stimulated

musical imagination; and it has also been instrumental in creating and defining the art forms into which the musical activity of every art epoch has poured an over-flowing current.

The National element, as already intimated above, has exercised its formative influence in two ways: By determining, on one side, the character of the musical contents; on the other, by suggesting the types whence in the course of time have been developed the art forms. To pursue this influence in its bearing on the musical art of the present day, to point out in a general way its course and its operative mode, shall be the object of the present disquisition.

It lies in the nature of the subject that our inquiry should be restricted to that period when music steps into the arena of historical record. Yet it were a fallacy to infer from this that the national element was lacking in the music of the people of antiquity. On the contrary, from their highly developed art activity which, in the formative art at least, and more especially in architecture and sculpture, has attained to distinctive national types, we must necessarily draw the conclusion that in their musical efforts likewise the national peculiarities have come to expression. It must here be observed, however, that in the remotest antiquity another cause has in a still higher degree, than the peculiarities of the national life been predominant in impressing upon the art works of that time its stamp. I allude to the ancient religious cults. For religion and art in the infancy of a people are so closely intertwined and interfused that it is difficult, if not impossible, to separate the one from the other. When man in his primitive state erects stones, or carves grotesque figures in the massive rock, to symbolize some mysterious intangible being, to embody in visible form the feeling of awe, of terror before the mystical powers of nature's forces, it is, indeed, a difficult task to divine whether we have before us a rude attempt at a heathenish religious cult, or the foreboding and manifestation of an inherent desire for the imitation, and crude idealization, of visible objects; a nucleus, from which, at a subsequent stage, were to spring the plastic arts. In the droning chant of

the pagan priest accompanying his circumscribing motion around the altar, in the mystic conjurations of the exorcist, when beseeching the intercession of the mighty spirits for some dark purpose, it would be difficult to discover whether it is the terror of the unseen powers, the awe of the supernatural, which thus finds vent; or whether that which prompts these utterances is not a manifestation of the innate desire for producing sound combinations expressive of higher emotional feeling. It is all but impossible to draw the line, where religious ritual ends, and where musical effort begins. The time and place of the birth of religion and art are identical; and for long ages the clouded mind of man has been unable to segregate one from the other. But when, with growing civilization, this terror and awe is by degrees softened down to love and adoration of the unseen great cause, which a more advanced human intellect recognizes as God, the huge grandeur of Archaic art gradually merges into the well proportioned, clearly-defined beauty of the Classic, and is, at a still later time, again transformed to the expression of the individual beauty of spirit, characteristic of Romantic art. It is in these periods of internal and external transformation, that the subjective thought of the individual, or group of individuals, crystalizes, forming, as it were, in its entirety a huge resplendent prism, whose sides,—religion, art, and science, all the multiform expression of the activity of mind—break into its many-hued elementary rays the light that flows from the Divinity. It is in these periods, when seemingly heterogenous elements are amalgamated according to a higher law, welded into one organized mass, with one common binding principle, that these national characteristics are thrown into life, permeating every pursuit, every act, yes, every thought and feeling of the people.

While thus the national element is steadily gaining in predominance, we see the religions by degrees receding. In ancient Greece, architecture, which originally was employed in designing majestic temples, the abodes of divinities, in a later time was put in the service of the construction of theaters, splendid palaces, and luxuriously adorned

private dwellings. Then, too, the sculptor's chisel, which in earlier times had taken for the subject of its art the forms of gods, in the flowering time of Greek art life chose with preference for its creations the form of contemporaneous heroes, great statesmen, and philosophers. The poet also turned from the divinities of mythology to his own time for the subject of his inspiration. The Christian era also has witnessed the same course in its art history. The forms of Christ and His Apostles, the Holy Virgin and the Saints, in the pictorial arts, at a more recent period are neglected for the representations of great historical events, and striking national peculiarities.

Musical art, likewise, has undergone the same process. In its first stages it has been inseparably identified with religion, with the church; and it is only within recent times that the child has forsaken its mother, has emancipated itself from ecclesiastical influence, to find outside of its dominion a new field of activity, and, we may well say, a new inspiration. The Roman church, while in one sense fostering musical art, in another restricted it in its free development, and stunted its growth. For religion, in its very nature, is conservative, opposed to innovation, and tenaciously adhering to old established forms and usages. In the light of the rapid strides with which music progressed on its onward course after it had been liberated from the hampering bounds of ecclesiastical rule, it is surprising to witness the almost complete stagnation during the first thirteen centuries of the Christian era. It was not until an influence foreign to the church was brought to bear upon our art, until a shoot possessing stronger vitality was engrafted upon the inanimate tree of Roman plain chant, that the growth could proceed. This impulse, which largely partook of the character of a national element, emanated from the folk song, introducing two properties: the freely flowing spontaneous melody, and, supporting it, the element of harmony.

Already at this early period we can, aside from the ecclesiastical school of art, distinguish two distinct national modes of musical expression, which, each in its turn, and

almost contemporaneously, have lent an impulse for the further development of musical art.

The harmonic propensities were peculiar to the people of the North, where in England and on the Scandinavian peninsula, and probably anterior to all in Ireland, singing in parts from times immemorial had been known and practiced by the people of Celtic and Teutonic origin. The melodic propensities, however, were indigenous pre-eminently among the Gallic and Germanic people, and it is these two nations in particular which were destined to exercise a continuous influence upon art-music proper, which, unlike folk-song, was in a narrower sense cosmopolitan.

In this place we may well ask, What are those elements that distinguish the music of one nation from that of the others? and in what manner do these national peculiarities come to expression? First of all we must observe that folk-song was then, and is yet, the spontaneous expression of feeling, while contrapuntal art was a product of mere skill in artificially co-ordinating melodies, which might, or might not, individually possess emotional qualities. The one is a token of emotional activity, the other a product of structural ingenuity. National music, according to the manner and circumstances conditioning its production, may be divided into two categories. On one side we have national hymns, on the other folk-songs, the former, the outgrowth of politically or socially agitated epochs, the outcome and embodiment of an emotional and intellectual life, stimulated and intensified far beyond that of periods of undisturbed peace and national prosperity; the latter, less pretentious, resulting from a more contemplative mood, the musical expression of the every day happenings of the humblest of people, a simple, spontaneous translation into music of the feelings most prominent at the social gatherings and rustic festivities of the peasants.

As characteristic of the first class we may name, in England, "Rule Britannia," in France, the "Marsaillaise," in Italy, "Garibaldi's Hymn," in Germany, "Die Wacht am Rhein."

We must observe here the similarity of character exist-

ing between these national anthems, a similarity so much more suprising when we consider the diversity of the traits peculiar to these nations. A somber, dignified severity, an impassioned, vigorous determination, pervades the sepatriotic songs, which are wholly foreign to the frivolous superficiality of French music, and still more so to the sentimental, fitful pathos of the Italian school. Yet, if we bear in mind how during a time of social and political upheaval the feeling of patriotism wells up from the innermost depths of the national consciousness, overflowing the lines that separate one people from the others; when petty provincialism and time-honored usages disappear in the irresistible torrent of heroic enthusiasm that sweeps over a country in such agitated times, we shall not be utterly unable to reconcile these seemingly contradictory phenomena. Again, we well know the power exercised by these stirring patriotic songs, not only over the nation from whose midst they have wrung themselves, but even over those which by habits and views are widely separated from each other; like, for instance, the well known "God Save the King," which holds sway over the hearts of the English nation, as well as over those of the people of Germany, Austria, Switzerland, France, Denmark and the United States.

Far different it is with the second class of folk songs proper. They faithfully reflect the peculiar traits and diversities of their respective nations. Whether it is in the villanella of Italy, the chanson of France, Volkslied of Germany, the Ballad of the British Islands, in all of these forms we recognize the true likeness of those peoples. Just where those characteristic traits lie, and what they are, is difficult of expression by the means of cold words. For there are some subtle qualities peculiar to music, for whose expression language, which is a servant to reason more than to emotion, is wholly inadequate. Yet we may, if not clearly define, at least hint some of these diversities; and since the folk song of France and Italy, and again that of Germany and England, have a common basis, and have sprung from a common root. I will, in order to aid intelligibility, view this subject under two heads: viz: The folk-song of the South, and that of the North.

The diversities of rhythm are perhaps those which are most marked, and most easily discerned, and therefore claim our attention first. Gay, animated rhythmic figures, expressive of an exuberance of feeling, are prevalent in the popular songs of southern nations; while northern folk songs are distinguished by slower, more stately and vigorous tempos, indicative of a more tranquil, reflective mood. Corresponding to the vivacity natural of the people of the South, we note in their folksong the flexible three-part rhythms, 3-4, and in a still greater measure the pliant, graceful 6-8 time. In the North the more dignified and concise two-part rhythms, 2-4 and 4-4, are predominant. An apparent exception may be noticed in English popular music, which, however, can easily be recognized as the outgrowth of the blending of the Gallic and Teutonic elements, subsequent to the Norman Conquest. The simplicity and artless naivete of the northern popular songs is further enhanced by the simple metrical proportions characterizing the several phrases, and by an equal flowing motion which prevails throughout the entire melody, constituting it a unified organic whole. The unstable, irresistible, and impassionate temperament of the south delights in a great diversity of accents, numerous syncopations, in accelerating and retarding tempos, in vivid and unexpected contrasts.

The Melodic characteristics, if more subtle, are not less pronounced. The contemplative trend of the Northern mind finds itself at home in sad plaintive minor strains whereas the son of the sunny South has an unmistakable predilection for the bright animating major mode, and his vivacious spirit finds vent in piquant staccato passages, and fanciful skips, being arrested of a sudden by one or two long sustained notes. Striking contrasts are his heart's delight. A superabundance of ornamental notes, void of all deeper meaning, yet pleasing to the ear, most adequately expresses the ebullience of his feelings. Northern folksong disdains all superfluous embellishment. It administers not so much to the senses as to the heart, by its artless inflections, its moderate even scanty use of ornamental notes. Southern folk song pays little or no regard to the peculiar import and

character of the text, while the song of the peoples of the North strives as near as the limited means of expression permit, after unity between word and music. The national music of the peoples of the North is a torch, whose steady, equal flame lights up the dark meanings hidden beneath the veil of words; while the torch of Southern music furiously brandished, confuses and obscures rather than illuminates.

The national spirit of a people, however, not only establishes a peculiar mode of expression, but, as a natural consequence, creates a fit receptacle for its utterances, an art form. Two fundamental types are known to music, whence have been derived all the elaborate art forms in which modern musical thought in its unprecedented multiformity presents itself. On one side it is the flexible, Rondo form, to graceful effect inclined, which, originating in France, has subsequently in the works of the great masters of the Classic attained to such signal importance. On the other, the more austere and more uniformly organized First Sonata Movement, the first impulse to which came from Italy, which, however, was so absorbed by the German spirit, and assimilated and transmuted, that it must be considered a typical German form, breathing the spirit of German profundity, of German breadth of thought and power of expression. Both these forms sprang from the soil of national music, and hence drew their nourishment. Yes, at a time when the means of expression as yet were so scant, the musical composers, instinctively seeking for contrast between the several parts of the then most popular form of instrumental music, the Suite,—which in one sense was the precursor of the Sonata—could obtain it no otherwise than by contrasting with one another the dance songs of various nations. Thus we find the Suite in its four essential movements to consist of the stately, quaint Allemande, of Swabian origin, the light, elegant Courante, adopted from among the dances of the French and Italian peasantry, the serious, peculiarly rhythmic Sarabande, a Spanish, or Moorish dance form, and, closing, the lively Gigue, originating in Italy.

None of these dances, so well adapted to the national characteristics of the respective peoples, have in their original

form been in use within recent times, although some other dance forms, especially the Minuet and the Gavotte, which then occasionally found a place in the Suite, are not seldom met with in modern compositions.

While these types, by a long series of progressive changes, have been all but effaced, or so idealized as to be scarcely recognizable, yet, in its general outline, the Sonata, with but slight alterations, still adheres to the form laid down as a canon in the Suite. The characteristics of those ancient dances as such have been lost, with the exception of that of the Minuet; and more abstract musical thought has taken their place. But the lyrical element, peculiar to them, and infused into art music by their adoption, is yet the characteristic element of modern music. And if we add to this the important part people's song has taken in bringing about the final transition from the ecclesiastical modes to our modern tone system, we cannot but realize the great import of this after belittled factor of musical development.

Moreover, the dance tunes and folk songs, while thus constituting the immediate cause in establishing the most essential art forms, have, aside from this, been instrumental in re-fashioning polyphonic music sacred as well as secular, lending to it a new interest, and infusing it with renewed vitality, thus raising it beyond the sphere of mere structural significance.

From the earliest time contrapuntists had been wont to introduce popular melodies in their works, as pegs, as it were, whereon to display the artificially woven fabrics of their ingenuity. Especially in Germany, where the Reformation had done away with the scholarly, but to the people at large unintelligible, church music, popular song was destined to permeate, to some degree even to replace, the sacred music then in vogue. And when, in some instances, this custom could not but invite rather amusing association between the original text and the subjoined sacred words, yet we cannot, after all, fail to acknowledge the beneficial influence exercised by this novel constituent upon the formal, procrustean art-products of that time. The German chorale, to which musical history is so greatly indebted, is the direct

outflow of this popular movement, and in this form it was the forerunner of that period which found its climax in the magnificent choruses of Bach's "Passions" and Handel's oratorios. Simple and artless as the chorale appears, it has shown in one of the most sweeping, and in its consequences most far reaching, changes recorded in musical history the transformation of the lifeless, non-rhythmical plain chant into the vigorous, rhythmical chorale of the Protestant church which, fixed and unchangeable in itself, has served as the axis around which the subsequent musical development has revolved.

The assimilation of the national element in this, as I would call it, formative period of the musical art life, has resulted in a reform of the greatest consequence in the onward course of musical art, impelling musical progress in a wholly new direction. It has been instrumental in the final establishment of the modern tone system; it has lent to music the charm of more diversified and more strongly defined rhythmic forms; it has given rise to new art forms, investing them with lyrical beauty, and thus imparting to the previously lifeless musical activity the element of effective contrast, so indispensable to the true art work; in short, people's song has brought about the transformation from the artificial stereotyped expression of structural ingenuity to the spontaneous representation of the emotional life of mankind. In its relation to modern musical art it may be compared to the flesh, which makes the form of the human body an object of beauty. Polyphonic music is the skeleton, which to music lent support, and which affords it a general outline for its structure. Folk-song more closely defined the form, gave it grace and endued it with a more ideal beauty. The masters of the Classic and Romantic filled this form with a vigorously pulsating life, exalting it from inanimate existence to the realm of pure, unrestrained spiritual life

JEAN MOOS.

(TO BE CONCLUDED)

CHORAL MUSIC AT THE FAIR.

The plans of the Bureau of Music, as outlined in the prospectus of June 30th, will fall far short of being realized unless a worthy presentation of the progress of choral music in this country is accomplished. Before the Bureau had authority to make any definite announcement, an informal gathering of representatives of organized Western choral societies was called in Chicago, to discuss the project of forming a Festival chorus which should stand for Western culture in the direction of the oratorio and the higher choral forms. The enthusiastic assurances of co-operation given on this occasion, permitted the Bureau to formulate plans for the organization of a Western chorus, which are now at the earliest moment possible set forth in detail:

A three days' Festival about the third week in June is decided upon, the choral force to be known as the Western Festival Choir, (of about 2,500,) to membership in which the following named societies are hereby invited:

Ann Arbor Musical Society.

Conductor A. A. Stanley.

Cincinnati Festival Association,	"	Theodore Thomas.
Cleveland Vocal Society,	- "	Alfred Arthur.
Columbus Arion Club,	- - "	W. H. Lott.
Dayton Philharmonic Society,	- "	W. L. Blumenschien
Des Moines Vocal Society,	- - "	M. L. Bartlett.
Detroit Musical Society,	- - "	A. A. Stanley.
Indianapolis Festival Association,	"	F. X. Arens.
Louisville Musical Club,	- - "	C H Shackleton.
Milwaukee Arion Club,	- - "	Arthur Weld.
Minneapolis Choral Association,	"	S. A. Baldwin.
Omaha Apollo Club,	- "	L. A. Torrens.
Pittsburgh Mozart Club,	- - "	J. P. McCollum.
Richmond Philharmonic Society,	"	Max Leckner.
St. Paul Choral Association,	- "	S. A. Baldwin.
St. Louis Choral,		
and Symphony Society,	- "	Joseph Otten.

Daily afternoon concerts will be given in Festival Hall, each preceded by a morning rehearsal. The orchestra will number 200, and eminent soloists will be engaged.

In deciding upon the works to be performed by the Western Festival Choir, the purpose of the Bureau is to draw from two great masters, Bach and Handel, for the first part of each of the three Festival programs, and to fill out a second part of each with the composition of classic writers of a later day.

As this plan provides no representation of strictly modern composers, the duty of illustrating them will rest with individual societies comprising the Festival Choir. With that end in view the Music Hall of the Exposition, with stage seating a choir of 300, will be placed at their disposal, and also the Exposition orchestra. By this means opportunity is afforded individual societies to appear under their own conductors in a short program, comprising music written for voices and orchestra, or in unaccompanied music; but it must be distinctly understood that a society accepting such opportunity, must furnish a balanced choir numbering at least eighty voices, for unaccompanied music, or one hundred and sixty voices if the music chosen demands an orchestra for its proper interpretation.

With three concerts and attending rehearsals, but little time will remain of the Festival days for concerts by individual societies, hence the necessity for short selections, not exceeding thirty minutes in any one instance, in order that two or three societies may take part in one program. Those societies desiring to give works of larger scope than is possible under the above regulations, will be welcome to the use of Music Hall on the days of Festival week preceding or following those appointed for the appearance of the Festival Choir, provided they are prepared to remain an extra day or two in Chicago.

In event of favorable response by your society to this invitation to membership in the Western Festival Choir, you are asked to prepare the following named works :

FIRST DAY: Handel, "Utrecht Jubilate."

Mendelssohn. First part of "Saint Paul."

SECOND DAY: Bach. "A Stronghold Sure."
Wagner. Selections.

THIRD DAY: Handel. Selections from "Israel in Egypt"
and "Judas Maccabæus."
Berlioz. Selections from "Requiem Mass."

Though incomplete, the fixed items of the above list will permit the work of preparation to begin. The completed program will be announced as soon as possible.

It is expected that your members will have thoroughly studied this music on presenting themselves at the Exposition, as but one mass rehearsal of any single program can be had. To bring about this result with the least possible outlay of time, you will doubtless decide to include in your own local season performances of some of the selections named. The artistic results of such a course do not need argument.

Regarding copies of the Festival music for chorus study: The Bureau will decide the edition of each selection, and will furnish uniform copies, free of charge, to those societies not already possessing them.

Details regarding choice of works, and appearance in the Music Hall of the Exposition of individual societies, must be decided by correspondence, and the Bureau urges a prompt presentation of propositions, as all requests will be considered in the order of their receipt.

Regarding the expenses involved by societies of amateurs accepting this invitation: It is assumed that thousands of singers and music lovers will visit the Exposition in any event, and that they will prefer to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances; that because of their love of the art, and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music, the choral societies of the country will give their hearty co-operation without any expense to the Exposition. But the Exposition, through the Bureau of Music, will arrange for railroad rates, which will probably not exceed one fare for the round trip from your city; while through the Bureau of Public Com-

fort of the Exposition, the Bureau of Music can at any time after October 1st guarantee satisfactory and convenient lodging places for any number of singers, arranging varying rates from \$1 upwards per day, according to accommodations; these rates are for lodging only. The importance of this guarantee is readily seen, and the Bureau deems it necessary to urge upon all societies, who accept this invitation, an early response, giving the probable number of singers who will attend the Exposition in the manner stated.

In conclusion: The Exposition through the Bureau of Music invites the organized singers of the West to be its guests, offering them its hospitality and promise to provide for their comfort and pleasure. Club rooms in both the Music Hall and Festival Hall will be at their disposal during Festival week.

It can be truthfully said that the plans of the Bureau regarding choral music have only the elevation of the art in view, are of unprecedented scope, and their appeal should be universal.

THEODORE THOMAS,

Musical director.

W. L. TOMLINS,

Choral Director.

GEO. H. WILSON,
Secretary.

WAGNER'S PARSIFAL.

A PICTURE OF THE BAYREUTH PERFORMANCE, AND A REFLECTION ON ETHICS.

"Parsifal," the last creation of Richard Wagner, is perhaps the most interesting work in the whole range of musical and dramatic writing; not alone because of its own intrinsic merits, which are many and great, but also because of the unique conditions surrounding its performances.

It is the only work of its kind which is forbidden public hearing throughout the world, by its creator and his heirs.

Usually composers are but too glad to have their works performed anywhere, at least for a fitting financial consideration; but here we find a great composition, which the entire musical world is anxious to hear and see performed, closely guarded beyond reach of the most tempting financial offers, except to such as will come to the quiet little German town Bayreuth, where most exclusive performances of the drama are given at intervals, usually of two years.

To one who has attended a performance of "Parsifal" at Bayreuth, there will appear sufficient cause for this guarding of the work, for it can readily be assumed that if it were attempted by the average opera company, its dignity and importance would be sacrificed at the altar of profitable management. True, we are not permitted to hear the music entire; but all American concert-goers are familiar with the beautiful Prelude, Flower Maiden's Song, Good Friday Charm, etc.; yet with all the musical beauty well known and appreciated, no adequate conception of the work as a drama can be realized, until the Bayreuth performance has been seen. *Then* will be known the marvellous power of Wagner as a threefold creative genius. In the realms of musical composition, play writing and stage craft, this master stands unique and supreme, in the long range of composers of the world.

No one can listen to the Bayreuth performances without enthusiasm most extreme, and any attempt to describe the wonderful stage pictures of "Parsifal" can be but a weak reflection of the impressive beauty of the scenes, and the emotions awakened by them. Upon festival days, great throngs of natives and visitors gather round the Wagner theatre, on the hill overlooking the old town. Great streams of carriages and pedestrians may be seen winding their way up the quiet hill road to the summit, as pilgrims to a modern Parnassus, here to learn the newest dispensation in dramatic music.

The temple stands well in view, as these devotees climb the hill. The Oracle, the prophet, has gone, yet so long as his creations are interpreted as here we see them, the spirit of the famous master will never be absent from the Art world, and the journey to Bayreuth can never be accounted less than an inspiration and a revelation to the happy creature to whom is granted the privilege of a pilgrimage to the now famous little town.

Passing over the excellent performances of "Tristan," "Die Meistersinger," "Tannhauser," etc., which are well worthy of full explanation, the more important "Parsifal" performance will repay a very careful study, from the conception by the master to its full realization in action upon the great stage at Bayreuth.

At the sound of trumpets from the signal stand at the grand entrance, the waiting pilgrims enter the room, and are soon hushed to perfect silence, upon the sudden turning down of the lights. The senses are quite overwhelmed by this stillness and darkness, and when the eyes become sufficiently accustomed to the new condition to distinguish the outlines of the hundreds of forms, all awaiting something, scarcely knowing what; the mind is deeply impressed, and the lighter feeling supposed to obtain in theatres is quite apart from the attentive audience here. The soft strains of that beautiful prelude to "Parsifal" rises as a voice from a great distance, till amid a swell of sublime harmony the curtains are drawn aside, and a very Arcadia is opened to the view of the intent audience, representing the home of the Knights of the Holy Grail. From this to the last of the

Act, a frequent change of scene occurs, as Parsival is led through forests and caverns to the temple by Gurnemanz, a priest of the Grail Knights, that he may witness the solemn ceremony of the exposing of the Holy Grail, containing blood of the Crucified Savior, for the worship of the Knights, who keep a careful care over it, and who can only see it at the will of Amfortis, the King. The plot of this religious (if not sacred) drama is so well known as to need no exposition at this late hour.

The thoughtful listener and spectator will surely find his memory recalling two scenes in the drama, which stand out in such relief as to quite make them the centres of attention and also the real items of the work, viz., the Holy Grail scene, and the temptation scene in the enchanted garden.

In all the range of dramatic history there is nothing so deeply solemn, so wonderfully impressive of religious feeling, as this great scene of the exposure of the Holy Grail.

We are shown a beautiful temple surmounted by a lofty dome, all in a sort of Moorish style, decorated most chastely, but elaborately, in gold and soft colors. Colonades on either side lead the eye back seemingly a great distance to other chambers within the temple. Beneath the dome is a row of tables within the outer circle of the space, and within this inner circle of tables is the throne chair of Amfortis, the Grail King.

From different parts of the temple there appear, through the rows of columns, the company of Knights, dressed in a light half shade blue costume, and over this is thrown a brilliant red robe or cloak, making a most effective picture.

The music is solemn beyond description, and, to its dignified measure, the Knights enter with stately tread, and seat themselves at the tables. Amfortis is brought in upon a litter, (being ill of a wound of the Holy Spear.)

After all are seated, an invisible choir in the dome chants a prayer, which is responded to by all; Amfortis addresses the Knights, and the chalice containing the Grail is unveiled before the ecstatic gaze of the worshippers. The scene is

gradually veiled by a growing shadow, which at length covers the whole with complete darkness; when suddenly a ray of light descends through the dome and falls with peculiar radiance upon the cup, which takes the brilliancy of a jewel of rich wine color (or blood color), quite translucent and reflecting.

This is held on all sides before the Knights, who adore it; the cover is then replaced, the radiance vanishes, the light of the day gradually returns, and the bread and wine of the Sacrament are passed around, after the partaking of which, the assembly all bow their heads in silent prayer, till at last they solemnly retire as they entered. Parsifal, who has watched the scene in silent wonder, says that he does not comprehend it, and is cast out of the temple in anger by Gurnemanz, who had thought to find in him a deliverer for Amfortis, who can only be healed through the agency of a pure uncontaminated man, whose spirit will divine the subtle meaning of the ceremony.

The curtain here closes. During this scene of about half an hour, the music has been of the most exquisite softness and delicacy, full of religious expression, and varying in every conceivable mood, as the solemn scene progressed, throwing about the listener a sort of incense of the spirit, which at once creates a complete subjectiveness of all to the sense of the situation, and makes the experience more an enchantment than a listening.

So perfect are all the conditions of *mise-en-scene*, histrionic interpretation, and musical accompaniment, so perfectly concealed are the mechanical adjuncts, so logical is the scene in its magnificent conception from all artistic points of view, that the audience leaves the room under the influence of a positive spell, which in itself can not do otherwise than make for good.

Though not a word be spoken, the scene itself, the action, the wonderful effects of light and contrasting darkness, and before all the inspiring music of the orchestra, would mark this scene as an unparalled work in emotional expression, and place its creator among the greatest men of genius of all time.

From this to the next great scene in the drama is a wide change of condition. We are taken through a scene of dark incantation, in which Klingsor, the spirit of evil, calls the unhappy Kundry out of her sleep, and claims her again for his unhappy purpose of distraction of the good.

Parsifal in search of the Holy Spear, has come to the portals of Klingsor's domain, and the King will destroy the rash youth. From this is suddenly revealed the enchanting garden of the evil one, for the allurements and destruction of the Grail Knights. This garden surpasses all description, it is a very Paradise. Flowers of every possible variety grow in luxuriant profusion and of enormous dimension. These garlands of roses, manifold larger than their real prototypes, drop from the parent vine and veil from view the greater distance, the colors are so reflected by the lights as to make a seeming atmosphere of fragrance, which almost insists upon the spectator's realizing through the sense of smell.

The delightful romantic strains of the orchestra enhance the picture till the enchanting scene has become a reality, and all are within its spell of Arcadian loveliness.

From all sides come beautiful maidens, attired with dangerous daintiness, in flowing garments of delicate, almost transparent texture, in softest shades of color.

The scene is without a blemish, all is loveliness in perfection. Parsifal is drawn to it in amazement, but with perfect simplicity enters into conversation with the maidens, who vie with one another in winning his attention; the music grows more alluring and suggestive; the spell would seem complete, the air is heavy with so much sweetness, the flowers and the maidens interchanging their beautiful charms. The eye is entranced, the ear enraptured, and the spectator can do no less than give himself up to the moment, and submit, a slave to his enchanted senses.

But Parsifal grows weary of it all, and soon the fragrance is diminished, the music changes; the youth sends the maidens away, disturbed by their fitful clamor for his smile. Again a change and a plaintive call is heard "Parsifal." The youth starts with a cry and looks across the

garden, to see the reclining form of a beautiful woman, who relates in most enticing tones bits of his hitherto unknown history, and finally wins his rapt attention by her reference to his mother and father. This now beautiful Kundry fairly wins the youth, when suddenly he awakens to his determination to restore the Holy Spear to the Grail Knights, and bring relief to King Amfortis.

Kundry exerts every wile of allurements, but now without avail; he casts her away, and she in desperation calls upon Klingsor. The music has now changed its mood to one of distress. The maidens have all disappeared; some of the luxuriant beauties of the garden have vanished; a wilder spirit prevails on every side. Klingsor appears with the spear upraised and casts it at Parsifal; it misses well its intended victim and remains suspended over his head.

Parsifal reaches for it, and with its shining point forms the sign of the cross; at once an earthquake shock is felt, and the beautiful flowers, the magnificent palace, all crumble instantaneously into decay, to the ground. A strain of triumphant music is heard and the scene closes.

This scene is again a model of all that genius can conceive of, in the depicting of emotions, through the medium of the three arts, Music, Dramatic Action and *mise-en-scene*. Wagner has never excelled the sensuous flow of melody in the Flower Maidens scene. The romanticism of Schumann and Von Weber is here reflected with the powerful light of Wagner's own creative strength.

The lightness and delicacy of the Orchestral phrases, upon the first entrance of the Maidens, has one parallel in the range of music of its type, viz., The "Calling of the Alpenfay" in Schumann's beautiful "Manfred." These strains melt into the most ravishing of choruses, sung by the Maidens; all the elements of beauty are here blended in perfection, and the very shortness of this number enhances the effect; for one is quite within its sway, when 'tis broken abruptly by the call of Kundry, who then sings the most fully developed solo in the entire drama, beautiful indeed.

The powerful dramatic duet, which follows, is in Wagner's loftiest mood, and leads splendidly up to the climax

which destroys all the enchanted fields, and brings the spectator once more to real life. The closing scene is again the temple of the Grail. Parsifal arrives after long years of travel, just as the Grail is to be uncovered at the burial ceremony of the father of Amfortis. Amfortis, suffering much from the Spear wound, is calling upon his Knights to end it all by taking his life. Parsifal steps up to the altar, lays the spear upon the wound of Amfortis and he is made whole. All bow before Parsifal, who steps to the altar and unveils the Grail. The same wonderful darkness covers the scene as before, and the same radiance falls upon the chalice and makes it an imposing centre of the solemn scene.

This is Good Friday and the spell of solemn enchantment is one of the highest sublimity, with music of the deepest inspiration, the strains of which slowly die away in the distance, with chanting boys and men echoing the phrases of the Orchestra, carrying a seeming message of peace, as the curtain closes before the adoring company of Knights of the Holy Grail. Thus closes the representation of the noble work, which unfolds the future possibilities of the stage to an extent not yet appreciated.

Notwithstanding the apparent indifference of the great majority of the audience, as shown by the lightness of conversation and the general evidence of festal gayety of spirits during the long intermissions, and at the close of the drama, the work must induce reflection. As there has been so much comment on this wonderful creation, so much claimed for it, by its friends, and so much of bitter ridicule from those who do not find in it all that is claimed, every one who hears and sees the Bayreuth representation must find it a subject for careful contemplation.

Had the ultra Wagnerites been content to have the work rated as a superior drama, with an unusual moral and ethical intent; had they not insisted that the creation was the beginning of a new Christian dispensation; "Parsifal" would never have caused the amount of bitter and opposing writing it has under the existing circumstances.

But since the work has been placed before the Christian world as the last message of a great prophet, and recorded

as being a message of a new faith, beyond and better than the accepted Christian doctrine, it must be met only on such a ground, and, if found wanting in this tremendous claim, its true place defined and its real worth estimated.

To properly estimate the German opinion which proclaims this work a deeply religious one, is well nigh impossible to the pious American, whose idea of spiritual things is much more orthodox than that of the average opera going Teuton.

Wherein there can be found the subtle undercurrent of spirituality expressed by the drama, as claimed by its most hearty exponents, will prove a mystery to the American listener. No one will wish to dispute the ethical force of the work, the splendid impulse for good, the correctness of the doctrine it preaches, of final supremacy of good over evil; but how little of true christian sentiment is contained in the drama after all.

It is a strange admixture of romanticism, fairy story, magic and mythical powers, ect., with a bit of the teachings of Christ the Lord; but no honest believer in the Divine Savior can find anything in the drama which he will wish to consider as representatives of the spiritual contents of his own faith in the high or complete degree. Yet this is far below the claim of many enthusiasts, who wish us to see in "Parsifal" a real advance in Christian doctrine; a new Gospel, which proclaims a higher message to mankind, and exemplifies a nobler life even than that of the Savior, Himself. A few of the claims of the extreme enthusiasts are plainly set forth in Schlæger's brochure "The Significance of Wagner's Parsifal, in and for Our Times" (Brans, Munich 1884.) This essayist says, "*Wagner having recognized the extinction of all real in Christianity of to-day, makes it his aim in "Parsifal" to save and preserve by magic power of art for future generations, the consciousness which Christianity has lost, etc, etc.*"

Again, "*Wagner goes far beyond the domestic petrified Christianity*" and again, "*The attempt has often been made to draw out of the Life of Christ the material for a tragedy, but this has each time failed, because the merely*"

suffering Messiah lacked the dramatic elements without which an effective dramatic work is inconceivable. In the Parsifal legend and particularly in the Wagnerian shaping of it, these elements are given on the grandest scale."

These claims seem so completely unwarranted that it becomes a great task to discover how they can be entertained at all, but a remark of Schlæger in the same essay throws a ray of light upon the thought, thus: "Music is becoming in an eminent sense the organ and expression of modern soul life, of modern feeling." (*Gemuth.*)

The subtlety of the power of music to awaken the emotions, though it does not express them definitely, brings the condition of musical perception so near to that of the spiritual nature as to easily lead the romantic school of theological reasoning into any number of errors, by the confusion of the emotional with the purely spiritual nature. The claim that music is the voice of a newer and altogether higher religion than that known as modern Christianity, is the result of a peculiar frame of mind, which easily falls into a worship of æsthetic things as if they were revelations of truths in spiritual ethics. The minds which conceive all beauty to be the voice of the very highest spirituality, will find no difficulty in attributing a spiritual meaning to any beautiful phrase in music. This is, after all, but a kind of pantheism, and will not stand along side of the New Testament.

The German mind may be said to be poetic, fond of mythology, exceedingly philosophical; but with all its willingness to worship at the shrines of many gods: to weave about its life every possible fantasy of idealism, poetising its very wickednesses and holding closely to the spirit of its former years of superstitious bondage, almost deifying the heroes of its primitive folk lore; with all this, which marks the people as emotional and impressionable to a high degree, the nation to-day cannot lay claim to a high condition of what we know as Christian piety.

It is well then in considering the claims for the religious spirit of Wagner's "Parsifal" to remember that to many of the school of philosophy which follows Schopenhauer it be-

comes easy reasoning, to assume that a somewhat lofty sentiment, ethical worth, coupled with all the beautiful adjuncts of good music, correct mise-en-scene, etc., is a real dispensation of spirit, in the very loftiest sense.

To such minds then, as will be seen, it is not difficult to find in "Parsifal" a complete theology. It is unfortunate for these extremists, however, that the scheme of religion they would construct from the drama fails in coherency. Thus they find in Parsifal the type of Christ, and also find in him one who relieves the suffering Christ, Amfortis.

Thus it would seem that the Wagnerian version of the sacrifice and atonement required a double character, or in fact two individuals. It may be said, in passing, that the assumption on the part of the Wagner theorists, (who consider him a Prophet of God,) that the life and death of Christ "can not supply material adequate to the requirements of a satisfactory tragedy," is quite below the truth; for the life of Jesus can only be seen as tragic from first to last, and any attempt to intensify the dramatic situations supplied by the New Testament records, can never result otherwise than ill. Every thought of goodness, every sacrificial act, all the unselfish love of the world, finds its prototype, if not its incentive, in that life of thirty-three years from Bethlehem to Calvary; and this drama of Wagner has simply borrowed some of the easily comprehended factors of the original tragic life, and clothed them in the attire of his marvellous arts. Neither Amfortis, suffering from the wound caused by his own unlawful deed, nor Parsifal, who suffers nothing and whose life is spared from Klingsor's spear by a magic power, can be looked upon as approaching at all the type of Christ.

Amfortis languishes under the penalty of his own misdeeds and cries to be put out of his misery; Parsifal is a weak creature of good impulses; so unsophisticated as to suffer no temptation from the flower maidens, whose enticing songs and smiles do not reach any response whatever; there is no struggle of virtue with temptation.

The real and only moment of character, shown, that may reasonably be named typical, is when he casts Kundry from

him and recalls his determination to save Amfortis. This is an exemplary moment of piety, and may be woven into a scheme of symbolism which will satisfy some minds as typical of the love and suffering of Christ for men; but the Parsifal incident will need to be highly magnified by the imagination; and the dignity and importance of the final struggles and agony of the Savior unspeakably belittled; to bring about any parallel worthy of consideration. It may reasonably be said that from any New Testament stand-point, "Parsifal" as a drama fails to develop any evidences of the real Christianity of to-day, so far as the characters are concerned as types.

The Grail Knight had a clean monastic life; but there appear no good type in these Knights, who lived only to preserve the few drops of blood caught from the bleeding Saviour on the cross. They are doing no practical work, but instead they may be said to represent one of the worst types of "petrified Christianity," the hermit monks of darker ages. There seems to be little care for the outside world at the time of the drama, their great solicitation is for Amfortis, or rather for the spear which he lost by his own misdoing. The wound in his side can only be healed by the spear which caused it, and this is now in the hands of the enemy Klingsor, the type of evil.

The refreshment these Knights experience upon the unveiling of the chalice, and their anxiety to have it more frequently exposed to them, carries with it a beautiful thought, and may be likened to the experience of Christian hearts at the feast of the "Lord's Supper," but here in the drama it is only an incident and carries no result of spirit with it or after it, so far as shown to the spectator. Neither Klingsor, the spirit of evil, in the drama, nor Kundry, vaguely typifying the sensual world finally absolved by Parsifal's baptism, can be looked upon as of new or indeed great theological importance; the power which rules both these creatures is of magic and not a spirit of truth. Wagner's conceptions were always so mixed with fairy magic as to prevent his making of character a purely psychological development.

The "Swan" episode is made much of by many theorists

but there is no theological or religious importance to it that can in any way add to the dignity of the drama as an exposition of Christian Doctrine.

It has been claimed that the striking resemblance of the Parsifal of the second act to Christ has been recognized, and proved offensive to some, who are displeased to see "the church transplanted to the stage," and those who claim religious importance for the drama see in this a high tribute for the work.

This is but sophistry, no Christian can find any fault with the drama, except through the fact that sacred rites are here made to serve as a show; not that they see Christianity typified so closely that they feel a fear that the stage will supplant the church; but the rather because they see items of their faith made to serve, with their impressiveness, an end far below their true mission.

If the fabric of our Christian faith were so incoherent, so fantastic, so full of magic machinery, so lacking in the stronger elements of character and so full of incongruities as this Parsifal is, we might well expect a man of the supreme selfishness and un-Christianlike character of Richard Wagner to step out as a prophet, and proclaim a new dispensation; but no thoughtful mind with an adequate conception of Christ, His life and teachings, can ever repose his faith in the fantastic art-work of a dramatist such as the author of "Parsifal."

It is far more difficult to divine the real ethical worth of this great drama, than it is to conclude what it is not; and in closing this study it is well to establish some estimate of "Parsifal," made upon its many and great merits, regardless of the fact that we discard completely the claim for it that it is a sacred message, likely to enlighten men in search of religious truth, not satisfactorily supplied by the church. There is a wonderful dignity in the drama from first to last, and no one can listen and look upon it without realizing in it a splendid influence for good. If the church find fault with the imitation of the feast of the Lord's supper, it can not but acknowledge that the exhibition portrays the feast in all its sublimest dignity, and the one point of unreality

will offend only the most conservative. There can, however, be no doubt that any mere display of a rite so sacred in the church as is this, will prove offensive to them who can see a spirit of mockery in the unreal feast; but it would seem a better way to look at this as we look at a painting, regardless of the character of the painter, or of his models.

No thoughtful Christian will ever find the characters of Parsifal or Amfortis at all offensive to his faith, for neither can ever enter his mind as a Christ-type; and he will find himself classing them as types of men subjected to the shapings of their peculiar environments, in this picture largely supernatural.

It may be said that Wagner's 'Parsifal' stands in the world of philosophy and ethics on a plane similar in its influence to Goethe's 'Faust.'

It will ever excite deep reflection, and will doubtless at some future time be universally acknowledged as having served a distinct purpose in the world as a force in ethics; but it may be ventured to say that the wildest enthusiasm of to-day will be brought to realize that the claims for it as a full and true message of the *Spirit*, have been in no sense warranted.

Let us then be content to see in this remarkable music drama the possibilities of the stage an aesthical force; the possibilities of combinations of all the various arts, of music, histrionic representation and stage craft, to realize through ideal elements, the highest mission of æsthetics and ethics, together with the philosophy of the beautiful, and finally of the good.

If the pulpit can learn a lesson here that will increase its powers, the world will rejoice; but there need be no present fear that the church is to be supplanted by the ideal stage, or that the true religion of Christ as it dwells in the heart of the church, will be displaced by the adoration of such an ideal character as Parsifal

NEW YORK.

LOUIS S. RUSSELL.

THE BEARINGS OF BLINDNESS UPON MUSICIANSHIP.

Time and again I have been asked to lecture upon the nature and bearings of a blind man's life, especially as to its connection with literary and musical activities. I have always declined to comply with this request and shrunk with distaste from the task, partly because it would be next to impossible to save it from the odious odor, the super-musky pungency of an excessive *ego*, and, again, because it must necessarily be colored with the appeal to cheap curiosity.

I can see, however, that the occasion has now arisen upon which some things may be said that will be profitable to the musical world at large—profitable, first to blind musicians, as containing a few crystals from the sincere experience of a brother-worker, but more especially profitable to the general world and those who possess sight, for their notions of the blind are veined and streaked and mottled in every direction with misconception and absurdity.

To avoid awkward circumlocution and the silly affectations of false modesty, which are far more sickening to healthy nostrils than the most pungent affluence of self-conceit, I will speak in the first person and will speak at least "the truth and nothing but the truth," though, certainly, I will not attempt to speak "the whole truth."

Another reason for casting this article in the form of an open letter is its nature and origin, since I was prompted to write it by a conversation which took place with you, Mr. Editor, in my own parlor in Cincinnati, in March, 1892. In that conversation, a pupil of mine, also a blind man, was present, and, naturally, a scientific discussion as to the modes of a practical musician's work, under such limitations, arose, and suggestions were made as to possible improvements.

Some allusion to this interview appeared in the April

number of Music, and formed the entering wedge for the present communication. The first idea which I wish to assert is this, that blind persons are neither so good nor so bad, neither so bright nor so stupid as the general world of "sighted" persons are apt to imagine. By the destruction of the eyeball and its visual functions, a man truly dies, and this dislinking from the present frame of nature, and this conscious phase of existence which we call human life, applies to a very large number of phenomena, indeed, all of those which either primarily or secondarily are derived from the vibrations of light, color being a primary gift of light, the knowledge of form and distance a secondary or inferential gift of light.

But this death of one sense does not by any means imply the destruction, or even the dampening, of any other mental or physical power. Blind people, however, though modified, are simply people. They are not, necessarily, phenomena either of saintliness or of sin. Losing sight does not make one a *lusus nature* either of intellect or ignorance. Again, it ought to be constantly borne in mind that human nature is an exceedingly ductile thing; not even the ductility of gold is more absolute or wonderful. The human body can live upon the rank blubber of the seal in a northern climate, or upon the mild flavored pulp of the banana at the tropics, and the infinite variety of intellect and character even transcends the possible modifications of the body.

Some of the most important functions of the human body, some of the most exalted exercises of our faculties, are as open to the blind as to the seeing, and, indeed, blindness is an impediment to human activity chiefly in the lower and more outward connections, whereas all the loftier intellectual and especially spiritual powers are scarcely impeded by it at all. It is like a watery vapor which upon the surface of the earth is a dense gray fog, but as it rises in the atmosphere, becomes first diaphanous in the sunlight, then brighter and brighter, till in the highest part of the blue vault it is only a fleecy, snowy vapor, tinged with and revealing aerial hues. It follows that in proportion as any subject of human activity partakes of the nature of the spirit, it is accessible

to the man without sight, while in proportion as it deals with outward and material things it grows unwilling and non-plastic to him; yet the education of the blind, which is one of the most beneficent features of nineteenth century civilization, has brought to the surface some very remarkable things. Persons not acquainted with the subject are incredulous when they are told even half of the things which men can learn to do by roundabout methods. Indeed, it seems to me that there is nothing except painting in oils which a blind man cannot do more or less well, and, other things being equal, there are some of the very highest activities of humanity in which the loss of sight is rather a benefit than an injury.

We now know beyond a peradventure that Beethoven's deafness, though an appalling calamity to him, and though it lay upon him like a crushing glacier, was, nevertheless, a divinely appointed environment by which he attained to deeper pathos, loftier sublimity, and more penetrating spirituality than any other tone poet the world has ever known. It is no exaggeration to claim that certain studies can actually be pursued to advantage in this perpetual darkness. Granted the requisite genius, a psychologist is better off with his eyes shut. Again, music in some of its more subtle and exalted effects is seldom realized except when all the world is shut off. Witness the very common habit of listening enthusiasts to veil the eyes or in some way exclude all distracting sights in a concert room; witness, also, the example of Wagner, who has bestowed such infinite pains upon his Bayreuth theater, to cut off all disturbing rays of vision, to focus the eye as well as the mind and heart upon the stage, and the stage only. But, having premised this much and, perhaps, wandered a little from the direct path, to show the mitigating circumstances in blindness, we may return and flatly admit that the universal judgment of the world is right when it considers the loss of the eye one of the most serious, depressing, saddening and far-reaching calamities which can fall upon man.

The most serious detriment which arises from blindness is to be found in its universal, pervading modifications of

BEARINGS OF BLINDNESS UPON MUSICIANSHIP.

life. By this I mean that nothing is done by a person without sight except by a method more or less circuitous. People usually carry on all their conversation, their practical business, much of their thinking, all, indeed, except the very highest philosophic musings, religious reveries, or artistic creation, with the eyes open and active, insomuch that nine hundred and ninety-nine persons in a thousand vow that it is quite out of the question and impossible to take three steps with the eyes shut, or to make an intelligent remark even upon the weather, or judge whether he has received the proper change when he has paid seventy-five cents out of a dollar, and received in return a good, substantial, well notched quarter in silver; and yet, upon reflection, any man knows that these actions are only accompanied by, and not wholly dependent upon, the act of seeing. At this point I may remark, that in our various institutions for teaching the blind, throughout the United States, there is a well known and very substantial set of jokes handed down traditionally, and yet ever increasing by new additions, jokes about the foolish remarks which sighted visitors make when examining these institutions.

Only last week an intelligent gentleman, well bred, well educated, and with the kindest heart in the world called at my rooms in company with his wife and two young lady daughters.

The party entered my parlor which happens to have a southeastern exposure, one window to the east and a large double window to the south; it overlooks a somewhat spacious lawn, and is a peculiarly bright, breezy, sunny room. Just conceive the unimaginable bathos of the opening remark with which the conversation was inaugurated, "Why, what a bright cheerful room, Professor it hardly seems necessary to have so many windows in your room." It is difficult to say whether the lack of tact or the lack of sense is more conspicuous in this remark.

The well-nigh idiotic lack of sense is found in the assumption that a blind man cannot tell when a breeze is blowing over his face, and cannot feel the sun shine upon his skin, or receive the stimulus of its actinic rays; and the lack of

tact was glaringly conspicuous in beginning at once a broad and direct allusion to a prominent infirmity, upon which one might very reasonably be intensely sensitive. It so happens that I was not in the least wounded, but very profoundly amused, for during many years I have schooled myself to regard the impediment of blindness as simply an annoying deflection in the current of life, and not even an effective impediment, just as a river, if its channel be filled with a rushing current, would treat the most gigantic boulder contemptuously, as a mere importuness. This attitude of mind and heart exists almost universally among educated blind people. They are by no means a sad or downcast class, but if there be any difference are several very marked degrees higher in cheerfulness than the average man. I have recounted the foregoing anecdote to exemplify two distinct phases of this subject: First, the disposition to make Irish bulls of a gross character when talking with blind people, and, secondly, the habit of instantly bringing that subject uppermost and making it prominent the moment you encounter such a man.

The usual way of dealing with a blind man when you first meet him is to begin an elaborate and usually exquisitely impertinent catechism; first as to how he lost his sight, secondly whether he doesn't think it a "mysterious dispensation of Providence," third, generally comes out with a sigh very profound the interesting statement that the interlocuter "would rather be dead any time than blind;" fourth, you are asked to explain how you can eat or dress or walk the streets, or tell day from night, or know whether or not you are up side down, or whether two and two added together don't make seventy-five; and always they wind up if you inadvertently take out your watch to determine how you are related to your business appointments "Let me see that watch." Some blind men undergo all this fire of cross-questioning with cheerful good humor and imperturbable patience, but there are not wanting some among the finer spirits who, perhaps chafing and fretting inwardly more than is either philosophic or Christian, are disposed to resent this treatment as obtrusive to a degree intolerable. In honor to humanity be it said, however, that wretched as is the taste of such con-

duct, and vexatiously annoying as it sometimes becomes, it is always, at least nine thousand nine hundred ninety-nine times in every ten thousand, suggested by a pardonable curiosity, and abundantly accompanied with warm-hearted feeling. Among all nations, even those that are half-savage, the loss of sight has awakened a peculiar tenderness and reverence, and the blind have actually been treated as a sacred class, gifted with prophetic powers, among some more superstitious nations. Few indeed are the men so base, so utterly callous to every noble feeling, that they would wantonly offend or injure a man without sight.

On one occasion in your city of Chicago I received in change some small silver coins at a hotel. I took one of them out and said, "Why, Captain, you have made a mistake, you should have given me a dime and this is only a three-cent piece." Numerically I was correct; he took it back and apologized so often, so profusely, so abjectly, that I actually felt sorry to have mortified him so greatly, and wished I had gone off with the three-cent piece.

My acquaintance among blind men is very extensive, and I have often, when listening to a half dozen of them engaged in animated, unrestrained conversation, been astonished at the almost total absence of discouragement or bitterness.

Naturally a large part of their talk turns upon their experiences in dealing with the general world, the difficulties which they encountered in securing business confidence, the gnarled places in the wood which they have to cut through, and the special tools which they have to employ, and yet I believe that there are ten remarks all aglow with cheerfulness at some small success, for one peevish and fretful outcry against the stupidity of the world. But now you say "outcry against the world! why should there be?" "Are not the blind universally treated with pitying tenderness?" Yes, with a suffocating mixture of exaggerated tenderness and equally exaggerated distrust, which is like chloroform—which is like the enticing odors of that enchanted land which Bunyan saw, alluring to a deadly sleep. The only wonder in the matter is that any blind man ever becomes self-supporting, or thoroughly grounded upon merit. I know by

hundreds of instances that the prevailing feeling among the blind is a desire to win honest, solid independence, universally recognized,—to be known among men.

Their exasperation, when it is provoked, is thoroughly pardonable, for they are constantly required to explain a hundred times over how they do certain kinds of work, and people will doubt it, even when they actually see it before their eyes to be well done, simply because they do not see all the processes, all the windings of the hidden river, which, like that of the old Greek fable, has sunk into the earth only to re-appear in full vigor; because they do not know how it can be done, they are ready to assert positively ex cathedra, and with all the self-confidence of self-constituted judges, that the thing cannot be done and cannot be of a genuine quality. No wonder that the blind occasionally avenge themselves by a little good humored raillery, and occasionally a scalding bath of contempt.

Suppose you had made it the business of your life to make eggs stand on end, and you could do it in any required attitude, at any required rate? In fact were quite a juggler in the art of denting the crust of an egg so that it will remain stationary; the most exquisitely constructed geometrical argument, proving that the oval form would resist an equilibrium upon either of its extremities, would appear to you as arrant idiocy.

The world at large is always willing to believe that blind people can be musicians. In fact, in all our institutions it seems to be approved that the instant any human being is shut up in darkness he becomes endowed, by some strange mysterious gift of pitying providence, with a talent for music. The talent for music is not any more common among the blind than among the same number of individuals of the same race who have their eyes. But there is, of course, a special reason why they should cultivate it, since in music their chances of proficiency are less hampered than in many other directions. I wish now to make two startling statements. First of all, at the risk of seeming a traitor in the camp, I wish to say that blind musicians are not by any means all excellent musicians; furthermore, I believe that

among a given number, say a hundred, blind musicians there is as large a percentage of laziness and stupidity and incapacity as among a hundred other men of the same level in talent who possess their eyes. This is a fresh and startling statement, for people are always willing to fall down in a delirium of wonder and call the silliest and most slovenly thing that a blind man does marvelous, but they do not think him good enough to employ as a teacher, and do not wish to pay him just the same.

My second startling statement is this, that where genius, character, energy and opportunity do exist in happy conjunction, any given human being can be fully as great a musician without eyes as with them.

Out of the tens of thousands of men with their eyes, how many Beethovens do we find?

CINCINNATI, O.

JOHN S. VAN CLEVE.

(TO BE CONTINUED.)

IS A KNOWLEDGE OF SINGING OF VITAL IMPORTANCE?

A large percentage of our English-speaking people look on music as a luxury, a mere accomplishment, lacking the essential elements needed in a common sense life.

In discussing this subject, I would like to call the attention of the readers of *Music* to the opposite side of the question, and trust I may be able to show that music rests on a *broad plane*, enters into our well being to a far greater extent than any other branch of education, and, therefore, should have its place in our general educational curriculum.

The inducement to burden your attention with this particular subject arose from reading a short time since, a number of "vetoes" of bills passed by the recent legislature of the state of New York. Among the bills vetoed was one that, had it received the governor's signature, would have caused the public school teachers throughout the state, especially in places where no provision is made by local school boards for a special teacher of singing, to become familiar with the elemental principles of singing and notation, to such an extent as to make them able to train and educate the children measurably in the "Art of Singing" and "Science of Music Reading." The bill was drawn so as to place instruction in vocal music on a level with the common educational branches in our public school. It had the approval of our state superintendent of public instruction.

The advocates of general education in the rural districts had been appealed to by the vice-presidents of our New York State Music Teachers' Association, and the almost unanimous decision of the tax payers in its favor had been made known to our law makers that framed the bill, and its merits and demerits had been thoroughly set forth in debate by various members of the legislature, who came directly from the people, and, therefore, were supposed to know the

wishes and needs of their constituents. But our astute governor knew more about the wants of the people than they. Hence a veto. The bill to unbridle saloons and give them free rein night and day received his official stamp without a word of comment against the evil. It is a strange anomaly that the same legislature should pass both bills—one bill looking to the elevation of the masses, the other to their debasement.

As to the usefulness of the study of singing, I think every educator will agree with me in the statement that of all the various branches of study, none has a more diverse influence than vocal music. Second, that every educator will agree with me in the statement that the young mind is more susceptible to new impressions than minds that have become older and more fully developed, and engrossed with business or domestic cares. Therefore, if an education in vocal music is essential, the time to prosecute its study is when the mind is being fitted and trained for the practical work that falls on us when we arrive at manhood or womanhood.

The first reason offered in favor of vocal instruction is its influence upon the physical system. That which has most to do with vitalizing our energies is the air we inhale from moment to moment into the lungs, where the oxygen is extracted and carried into the blood, and through it to all parts of the system; this it is that invigorates and vitalizes much more than we at first suppose.

Children, like older people, when singing, take in larger quantities of air than they do in ordinary breathing or when in conversation; the air is confined longer in the lungs and, consequently, better opportunity given for the process of extracting the oxygen and carrying it into the blood, where it acts as a purifier and generates heat.

Every one that has been at all observant knows that water that has been heated will freeze when exposed to intense cold quicker than water that has not been previously boiled. The cause is the lack of oxygen in the water that has been heated. Thus it is with the body; he who absorbs the most oxygen is the stronger and generates a greater degree of heat: he that absorbs the least oxygen collapses first.

IMPORTANCE OF A KNOWLEDGE OF SINGING.

Americans are quite apt to think that our people are the most progressive of civilized nations. But Russia is in advance of us in some things. One is in a knowledge of the utility of vocal music. In that country an order or "ukase" has been sent to the army "that all soldiers must be taught to sing, because it develops their physical powers and gives increased endurance."

The leading physicians of our own country, at a meeting two years ago, advised vocal culture, under proper teachers, as the best remedial agent for incipient consumption. Experiments have been made lately in our hospital for the insane, with very gratifying results, in favor of music as an alleviating agent.

Most people are apt to think that food is the great restorer of wasted nature, but it is only about one-eighth as valuable as pure air. There are, however, other reasons to be adduced in favor of the study of vocal music.

The second reason in its favor is, that the mind in its study has to be as carefully educated as when in the pursuit of knowledge of any of the physical laws. The speech voice in vocal utterance can be greatly improved through the study of singing. The "radical" elements in language, the vocals, are made the basis of musical sounds. Artistic singing has its foundation on the vocals. The more perfect the vocals, the more beautiful the musical sounds become—hence the careful training both mentally and physically of the person who would become a vocalist. The physical training rests in the muscles that control the flow of the breath, the action of the vocal chords, lips, tongue, palate, and the direction assumed or given to the tone column. The mind must be trained to a conception of all the essentials of artistic tone. This mental and physical control is quite as essential to oratory as to singing. Therefore, the more perfectly a person sings, the more perfect should also be his speech. This is not the only feature of mental discipline. In the study of music reading, mathematics is an important factor. A person is not considered fully equipped in vocal music until he can read from the printed musical characters quite as readily as from language.

The foundation of music reading can be laid with greatest success in the public school primary classes. The ability to read vocal music is quite as essential to the artist as the true conception of beautiful tone forms.

A third reason in its favor is the *moral* influence that can be sown through the songs that are sung. The principal of grammar school No. 3, in the city of Brooklyn, told me that singing to him "was a sealed book," in other words, that he could not sing; but he would rather that any other branch of study be left out of the curriculum than vocal music.

Who of us that are old enough does not recall the influence the singing of war songs had on the recruiting of our armies? Recall, if you will, our national elections that recur every four years. Vocal clubs are being engaged already for the coming campaign. As soon as the nominating conventions are over, the songs will be written and printed. When the stump speakers begin their war of words, vocal music is called into use to give point to the arguments.

Let us return to the school room. When the children are tired and weary from study and recitations, how a lively, stirring song enlivens and freshens them. Instead of being bent over desks and books, their bodies are put in erect positions; full inflations of the lungs take place, and in five minutes the class has fresh life and enthusiasm infused into it, and an increased disposition to overcome the obstacles found in the lessons. The testimony of many teachers could be given in its favor.

There is a fourth reason. Who of us can not recall many pleasant hours spent socially, practising part songs, glees and other forms of vocal compositions? Almost every family in this free land has a piano or organ, around which the members group themselves and spend many hours happily. How many of our young men are kept from evil associations through its influence it is impossible to tell. A notable instance comes to mind. Some years ago, a young man that had learned to read vocal music when a small lad in the school room, and had also attended an evening singing school in a country district, drifted into a village to learn

a trade. No one in the village knew the young man could sing. After a time a choir rehearsal chanced to be held in a house opposite his boarding house. The singing could be distinctly heard across the street. It floated up to the room of the young apprentice. After a few tunes had been rehearsed, his powers of suppression gave out and he poured out a song from the fullness of his soul in his room. This attracted the attention of the landlady. In the morning he was called on to explain why he had not made it known before that he could sing. An invitation was extended him to join the choir, which he accepted. Previously he had floated around the village with other young men, and had tasted the fascination of games and the flowing bowl. In the choir, however, affairs soon shaped so that the young man became the choir leader. In that choir, as in thousands before and since, it was thought genteel to escort one or more of the lady members to their homes. One evening, while engaged in this pleasant task, his companion put a startling question. It was: "Mr. Brown, where do you spend your evenings?" The young man, being of the George Washington type, could not tell a lie, so owned up manfully that the evenings, when not at choir meeting or church, were spent with young men friends at a saloon. An invitation was instantly given to spend the leisure evenings at her house. It was as quickly accepted. With their combined efforts a fine glee club was soon organized, which not only improved its members socially and musically, but gave great pleasure to the music lovers of the village.

The young man left his former associates, and became one of the prominent leaders and composers in this country. Who will say he was not made better through musical influences? It is, without doubt, a great social lever. Observe how the person that is educated musically is sought after in society. When conversation becomes dull and interest flags, music comes to break the monotony, and all become eager listeners to the story told through music's tones.

A fifth reason is offered. Can you pass a flower stand or a beautiful flower garden without a desire to stop and gaze at the beautiful faces in myriad forms and colors, or

drink in their exquisite delicacy and fragrance, and contrast them in every way possible? When your soul is filled with delight, you exclaim, "How beautiful!"

Did you ever think of the subtle delicacy of the exquisitely formed tones of a real artist, such as Madames Patti, Albani and many other singers, male and female, that might be mentioned? We know their tones are not fragrant like the breath of roses, nor bedecked with striking colors that can be imitated by the plastic artist. But the tones, like the beautiful flowers, have forms—forms that have the most delicate outlines; forms, too, that are endowed with life. For they move, they travel, they speak in words of fire to the souls of listeners; they are freighted with tenderness, pathos, aspirations, gladness, joyfulness, love, praise; aye, with every varied emotion that stirs the soul. They stand, as it were, imperceptibly to the ear, rise, swell like the fullness of the sea; again, they diminish—recede—until they seem to reach out into the delicate lines from whence they started, and are finally lost in the air through which they ever onward travel.

A vocal artist is master of the most subtle of arts. The tones are not like the empty shells we gather on the ocean shore, lacking in life properties; they are not skeleton forms; they are invested with the *elementa di la vita*; they have power to touch the emotional springs of surrounding souls, bring consonance out of dissonance, unity out of distraction; dissipate grief, turn sorrow into gladness, in brief, minister to surrounding souls in every conceivable manner.

No person can become an artist that lacks in an appreciation of contrast, proportion and symmetry, the three fundamental elements in æsthetics; but we can not here elaborate these ideas, space will not permit.

The sixth reason offered is its influence in the development of our spiritual natures. Ever since the dawn of creation, has man's attention been called to the fact that music is one of the cardinal principles manifested in nature. Not only do the "morning stars sing together," but the "hills clap their hands," the "oceans lift up their voices," yea, all things join in a grand, harmonious song of praise.

Wherever civilized or uncivilized nations exist, music is a medium through which homage is carried to the Lord of Lords. Who can deny its power in developing our spirituality? What organization of worshipers exists without music as an accessory? Why, even our dear quaker friends can no longer withstand its power, and they, whose harps had been hung on the willows for centuries, have taken them down and attuned them and their voices in song.

Here we see music entering into our *physical development*, lending its aid in the growth and discipline of our *mental faculties*, her hand stretched wide in broadcasting *moral seed*, drawing us into closer harmony socially, giving us enlarged views and uses of the beautiful. Music stands as the language of emotion; through it we can give more potency to spiritual expression; it is that part of the Divine Nature that vibrates through the spheres, and, finally, her delicate waves become the golden chord that links us in unity and harmony with God.

NEW YORK.

J. WM. SUFFERN.

PHILOSOPHY IN PIANO PLAYING.

II.

EXPRESSION.

Expression is the evidence of emotion, a vivid representation of a certain meaning or feeling, and implies in music a style or manner which gives life and suggestive force to ideas and sentiments. Emotion is a state of intense excitement of feeling; emotion in music, or an emotional expression in music, would impart a degree of excitement which is not compatible with art. Is, however, music the language of emotion, it must be an emotion which has been intellectually conceived, and prepared by the mind for utterance or reproduction; that the feeling must be latent in the artist to be by him well understood and defined, seems certain; yet it is the artistic intelligence which shapes the means for the reproduction of the emotional characteristics, and the imagination reconstructs and combines the material furnished by the artist's apprehension.

Musical expression is, therefore, not emotional, but represents in the abstract certain qualities of emotion in *reposes* and each emotion appears as represented by certain characteristics which make it distinctly different from some universal sentiment. Its chief promoter seems to be a distinct order of intellectual faculty, which conceives a more or less definite idea of certain emotions, develops the means by which this idea is made manifest, and commands them in musical reproduction. As an intellectual process, musical expression requires instinctive discrimination in regard to the means employed. This discrimination is a part of intellectual training, and can be developed to a certain degree.

In a general way, musical expression will represent a correct musical sentiment, and a proper appreciation of the outline of character designated by the composer in the meter indications of movement and shading. If this correct

musical sentiment, as first conceived by the composer, is intensified by higher intellectual power and temperament of the artist, it becomes a manifestation of artistic individuality, which is the highest attainment in reproductive musical art.

Melody, harmony and rhythm, the essential and integral parts of composition, form the basis of expression in music. Melody and harmony represent the *musical* matter to which *rhythm* gives the systematic order and logical importance. As a principal of order, rhythm is *quantitative* it gives each note its special value and arranges the notes into groups, so as to fill the meter of the composition; it is *qualitative* in as much as it determines the logical importance of notes and groups. Meter is a systematic arrangement in musical art, which regulates the succession of parts to a satisfactory interchange, according to strict laws. Meter, therefore, arranges the musical matter, and is the embodiment of rhythmical law, while rhythm represents the material in ever-changing motion. Rhythm and meter spring from the same source, one always changing in endless variety, the other constant in the special form it assumes.

Meter represents time (German, *tact*—measure), and it includes always more than one unit, each of which is important as part of the meter, though the first gives the normal conditions of the others; it is, as such, more prominent, and receives an accent. Parts of the meter, though as units and time-measures unchangeable, can be represented in all rhythmical figures. Meter is distinguished as simple and compound; the latter, as the name implies, is a combination of simple meters. Meters of two or three units will always be considered as simple (2-4, 3-4); four, six, eight, nine, etc., units will constitute compound meters. Units, as time-measures, can represent different note-values, as half, quarter, eighth-notes. etc.,

As a means of bringing the first and important part of the meter into prominence metrical accents are part of the meter, and metrical accents will not change as long as the meter is unvarying in the form it has taken; the metrical accent can not be transferred to an unaccented part of the meter. In compound meter each of the component parts

claims an accent, and, as in simple meter, the first unit gives the normal conditions for the others, so in compound meter, the first component holds the same relation to the others; it naturally follows that metrical accents in compound meter should be related in the same manner; the first accent should be more prominent than those of the other components,—should be primary in importance and grade of tone, the others secondary.

As simple meter has one accented part, and compound meter an accent to each component, it follows that simple meter will represent an easier flow of matter than compound meter, and the larger the compound the more will be gained in breadth and importance.

A change of meter of one kind to another will plainly mark a change in the fundamental rhythmic principle, and a decided change in character.

Melody, harmony and a vivid reproduction will always insure minute modifications of the strict laws of constancy in metrical division, and human feeling will, to some extent, vary an unchanging monotony in the grade of tone.

Rhythmical division depends on the same laws as the metrical. In the subdivision of time values, taking a whole note as a unit, the first of two-half notes will be the weightier, the first and third out of four-quarters, and so on in each following subdivision; the ideas of metrical importance and meter accent apply to the rhythmical division, so that the first of a pair is always the weightier of the two. For the same reason, the first in each triplet will be accented, and with each new subdivision the accents of either pair or triplet will become less significant and less marked, so that finally the player simply retains the firm consciousness of the rhythmical pulsation, which will prevent accent on wrong parts, or exaggerated accents in their right place.

Metrical and rhythmical accents require different grades of tone according to the importance of the accented parts, yet this accentuation, when simply indicating the outline of structure, should be moderate and adapted to the character of the composition; where rhythmic clearness only is required, a slight increase of tone will therefore be sufficient.

In all forms, where rhythm becomes a characteristic and determining factor, as in waltzes, polonaises, mazurkas and marches, the metrical accent must be strengthened to some extent, but never so as to become violent.

As in poetry metrical form establishes the verse by joining a series of meters according to certain rules, and fashions verses into groups, so in music metrical formation is extended to sections and periods. As a meter holds two, three, or more units, a section will contain two, three, four, or more meters, and a period will include several sections; and as in meter the first unit is the rule for the others, so in a section the first meter holds prominence before the others. Greater discrimination in accents will be the natural consequence of this progress in metrical construction, and as in rhythmical subdivision the rhythmic pulsation is finally reduced to a firm consciousness on the part of the performer, so in metrical formation the accents of single meters will assume an intuitive quality that makes their presence felt, and brings them to a steady recognition without undue prominence.

Metrical formation and metrical accents offer a study of great value to the piano student as forming the basis for phrasing and expression. Meters are plainly indicated, metrical groups may be easily distinguished with some practice, and periods are determined by the reappearance of the first or the introduction of a new subject which begins the next period. A composition must be thoroughly appreciated in its architectonic construction before the intellect can clearly grasp the ideas, and if the student's attention is called to the matter early and often, at first in a more casual way and with slight insistence, the subject will soon become clear to him.

Metrical accents are positive and absolutely necessary, and do not depend on changing circumstances. Their presence must be felt under all circumstances, and the fact that at times the positive accent seems removed by reason of the musical construction, does not in itself alter the fundamental principle. When by syncopation an accented part of the meter is contracted to an unaccented part, this contraction

apparently throws the accent on the weaker part of the meter. Syncopation, however, as a divergency in musical construction, will only appear clearly organic when a non-syncopie form brings it to the fore by direct contrast, and in this case the non-syncopie part hears the accent.

Metrical accents and the pulsation of rhythmical matter do not always coincide, and in this case both accents should be present and distinctly felt, though one will generally predominate.

In the Weber Concertstueck a rhythmical figure in 3-4 occurs in a meter of 6-8 time; a rhythmical accent (D) for each figure will change the meter from 6-8 time to 3-4, a fault which often can plainly be noticed even in public performances. The rhythmical figure is so unmistakable that it scarcely requires accentuation, and the metrical accent (E) should be of sufficient power to preserve the character of the 6-8 time, while the impression made by the running figure in 3-4 rhythm will lend a higher charm to the otherwise mechanical passage.

In the Schubert Impromptu, op. 142, No. IV, in F minor, the following passage (F) 3-8 in time, requires a most emphatic metrical accent to give it its true character, in spite of the numerous sforzati marked to show the change of the rhythmical figure to 2-8 time. How plain and trivial the following "improvement" of that passage in notation (G) would sound, anybody can see who takes the trouble to study the beautiful composition.

If in syncopated passages the non-syncopie part is wanting, as is often the case with Schumann, the principle must still be latent, though the accent falls on the unaccented part of the meter.

It is not to be supposed that Schumann, and all his predecessors and followers in syncopation without an accompanying and contrasting non-syncopie part, was lacking the practical sense to avoid mystification, which is the effect of his notation to the uninitiated. It seems apparent that a passage like the following from the Faschingsschwank (A) would have been more properly written (B), and modern expert in notation, who see no occasion for syncopation,

may insist that Schumann's notation is not as it should be. However, let a violinist play the passage in the two different readings, and the increased ideal charm in Schumann's notation will be unquestionable, since the original will imply more intensity of feeling, *espressivo*, while the other will read plainly *diminuendo*.

The point can now be argued that the piano does not offer the means for the reproduction in the original sense, and in the abstract this can not be denied. If, however, in playing this syncopic passage the pedal is employed in the following manner (C) a result will be obtained, which, though faintly representing the ideal, will be more adequate to Schumann's delightful mysticism than the realistic and dry effect of the new notation.

In the last movement of Schumann's wonderful concerto, the second motive is introduced by the orchestra in sixteen very simple measures. In the original notation (H) a feeling is latent of such supreme *inner* joy, that it scarcely can find utterance (hesitating shyness—the omission of the accented part in every second measure); what a charming contrast this ideal conception to the almost defiant outburst in the first part of the movement. An improved notation for the sixteen measures (I) would, indeed, prove a veritable march of the “wooden shoemakers in a puppet show!”

Melody, the outgrowth of musical thought and feeling, is a rhythmical succession of single tones so selected as to form a musical sentence. As a product of musical thought melody appears mostly in a compact form as an essential part in musical composition, and it forms the basis for thematic construction, either in its integrity or in the shape of shorter parts taken from it and called motives. Melodious forms of this kind occur chiefly in classic works, and wherever musical form and thought govern expression.

In thematic work the melody, or theme, must be brought out clearly; in many instances it will be sufficient to mark the entrance of the theme by an accent, while generally the whole theme in its musical characteristics should be brought into prominence. Artistic discrimination will find new shades of tone and expression for the delivery of the

theme at each new entrance, and though the character must remain the same, a wide margin is left to the performance for a display of more or less intensity of feeling. The shorter motives should, in a measure, reflect the character of the theme, displaying greater energy and craving more attention when uncontrolled by the theme, subdued again by the entrance of the latter.

Every theme or motive as it gives expression to thought or feeling, becomes musically valuable. The succession of tones in itself gives utterance to a certain fundamental sentiment, to which rhythm gives the power of characteristic insinuation, and as such, rhythm is an integral and inseparable essence in melody. Rhythm gives the logical importance to melodic phrases, and insures their higher musical merit. In ascending melodious phrases the general sentiment will indicate rising emotion, descending succession of tones, greater subsidence of feeling; a series of diatonic intervals will represent a more even flow, wider steps a greater excitement; a series of ascending and descending phrases will give an undulating character. Melodious form will gain in richness and refined character when diatonic intervals are intermixed with chromatic and harmonic steps, will retain greater clearness as long as tonality is preserved, and will become more erratic and indefinite as it diverges from tonality.

The general sentiment thus implied in the construction of musical phrases is easily understood, and it cannot be difficult to find expression for it in a natural way; diligent study will bring on a greater refinement in artistic discrimination and the necessary qualification of touch, and if the principle of metrical construction is always correctly applied to the melodious flow, musical characteristics in melody will find proper reproduction.

Shorter themes find full expression through dialectic deduction. When the theme is enlarged so as to give in its several parts a complete exposition of its meaning, the scientific investigation assumes the form of variations. In the variations the theme is remolded in its harmonic and rhythmic construction, the melody itself appears in various shapes,

major and minor modes are interchanged, slow movement is replaced by one of a livelier character, even the meter is changed to represent the meaning in an entirely new aspect. Every facility that art offers in musical characteristics is at the disposal of the composer, and it stands to reason that in the master-works of this kind the student will find every assistance in the acquisition of all that is required for a good characteristic reproduction. Mozart and Haydn have employed this form largely for a richer and more varied display of technical means, but Beethoven gives in this form a series of characteristic sketches, each of which represents the original idea in distinctly different shape and meaning.

The student will derive greater benefit for a development of musical characteristic in works of this kind the more he bears in mind that, as the variations find their basis in the theme and are only new expositions of a first idea, the theme, however simple it may be, requires in the first instance a thorough appreciation. The outlines of construction and the general sentiment of the theme can be traced in the variations, and a more complete understanding of the first in all its details will largely assist in the development of the new characteristics, which in turn may reflect a new light on the theme.

As an outgrowth of musical feeling melody often assumes a broader form; the feeling is, so to say, individualized, and in a generous flow it seems often to overrun musical form by the sway of its power, and as melody increases in impressiveness harmony becomes more subservient and takes the place of an accompaniment. In this the bass, as the musical foundation, requires some prominence, so as to better support the melody, and this it generally receives through metrical accentuation. The accompaniment should always be discreet, the bass giving enough sustenance, as the melody stands out clear and distinct. A well guarded connection in musical sentiment between accompaniment and melody will be requisite, and a discreet continuity in the melodious steps of the bass will occasionally lend new charm to the melody. When two melodies contrast with each other, they are best rendered in such manner

that in either of them increased motion comes more to the foreground. Expression can not come from an accompaniment, and should emanate from the melody, yet the expression of the latter can be materially assisted by the other parts. All the grades and shades of expression should be carried mainly by the melody, and only when greater insistence is required the accompaniment can rise to a more powerful delivery.

Harmony in musical composition is the concord of two or more parts, as well as the connection of chords according to established rules. Harmony offers the essential means for larger forms, for the formation and connection of musical phrases; it supports and strengthens the melody, clearly defines doubtful connections of the same, and is invaluable as a means for varying and changing the melodious flow of musical matter.

Harmony, as connected with expression in music, is the great undercurrent, which exercises the strongest influence, though it does not in itself offer for expression such distinct features as rhythm and melody. When, however, in harmonic progression one or more intervals of a chord are retarded or suspended, this retardation should be well marked; the suspended note as such causes the solution, and stands therefore in close relation to it. Is the suspended the longer note of the two, the solution will be slurred to the same and show a perceptible decrease in tone; if the suspended note is shorter than the solution, which is generally the case when the suspension is unprepared, the two notes are disconnected and the solution also receives an accent.

Emotion is of an individual character, different in every human being, and expression in an artistic performance is an individual gift, the result of instinctive definition of varied emotions, differing in intensity of feeling as well as in the means employed for reproduction, according to the nature of the performer. Expression, as a manner of reproduction, which gives suggestive force to musical ideas, may be effected in two ways: by the application of various degrees of power, and by the employment of different grades of

motion. The first is generally understood to be the theory of dynamics, and the latter would fitly be called theory of agogics.

The dynamics include the various grades and shades of strength, the piano and forte, their different degrees from the pianissimo to the fortissimo, the crescendo and diminuendo; under this head fall also the metrical and rhythmical accents and the sforzato.

The agogics comprise a correct time (time-keeping), the even tenor of motion, the different degrees of movement, adagio and allegro, with their modifications from the largo to the prestissimo, the ritardando and accelerando, the tenuto or pathetic stress, the fermate and the rubato.

Dynamics as far as they include the different grades of power, are part of the pianist's technical outfit represented in the adequateness of his touch; as a medium for expression dynamics require the intellectual faculty, which finds the proper grade of tone in the right place, and qualifies the touch; this faculty is based upon comparative estimation, and is part of the artistic discrimination. Piano and forte and their various degrees imply an even grade of tone for the passages so indicated, which should include accented parts as well as unaccented, and incidental modifications of tone, so that they are distinctly different in piano and forte. Crescendo and diminuendo imply gradual changes in the even grade of power; crescendo is piano growing into forte, and diminuendo is forte leading gradually to piano; the change in the tone gradation must be gradual whether crescendo or diminuendo are of long or short extent. and the greater the duration of this gradual change the more will it tax the pianist's capabilities, both intellectually and in the developement of tone. When crescendo and diminuendo are combined, this implies a gradual increase to a climax and a subsequent gradual decrease; the climax is mostly in the center of the "swell," and the greater the climax the more intensity of feeling is manifested. This swell is frequently employed in phrasing, to give vital energy and a well qualified feeling to melodious passages, according to the natural sentiment implied by ascending and descending series of

tones, and could in this proper adjustment find no fitter name than the "espressivo." The climax of the *espressivo* will always coincide with a metrical accent, and will vary according to the intensity of feeling, which in turn must be governed by the general character of the composition. Greater accents for single notes in musical notation are marked by a *sforzato*; sudden changes in the grade of power for passages or phrases are indicated by a *forte subito* or *piano subito*; changes of this kind are in some works, particularly Beethoven's, too markedly characteristic to admit of conventional preparation by *crescendo* or *diminuendo*, and must be strictly carried into effect.

The underlying current in all that pertains to *agogics*, is keeping time, *i. e.*, to regulate the succession of sounds according to their rhythmical value, by an even principle. To keep time is the first and fundamental requirement in a musical performance, and only when this most essential faculty has been fully obtained by the student's efforts, artistic freedom in time-keeping will appear as emanating from a master's purpose, while it will otherwise imply incapacity, carelessness, or frivolous license.

Next to keeping strict time, which is one of the technical prerequisites, comes the selection of a proper degree of motion, and the thorough appreciation of the composer's intent and purpose, as indicated by the musical terms, *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*, and their various modifications. For the student who aims in the first place at a proper reproduction of the composer's intentions, these indications should always be the rule, though artistic temperament will in course of time acquire a limited freedom, and become an essential factor in the minute selection of the proper movement.

ADOLPHE CARPE.

NOTE. Space requiring a division of this part of Mr. Carpe's article, the musical illustrations intended to accompany it are unavoidably deferred.—ED. MUSIC.

(TO BE CONTINUED.)

ADOLPHE JULLIEN'S "RICHARD WAGNER."

We are not yet come to the time when the production of a new book relating to the life and personality of this great man has become an object of indifference. The last word has not yet been said, and after the present generation shall have worked out its feeble old age in the same discussion, it



RICHARD WAGNER

Drawn (About 1874.) by M. E. de Liphart.

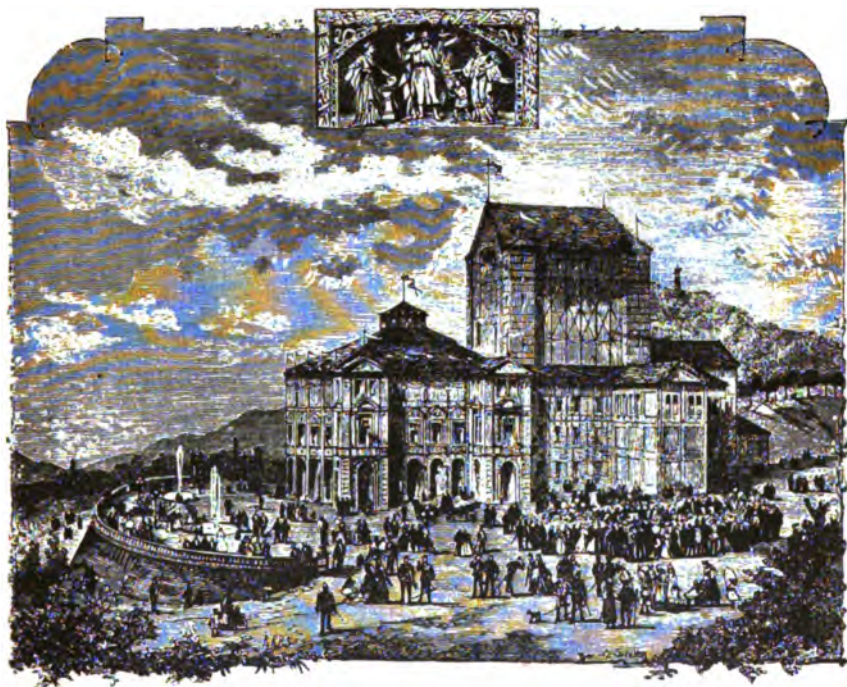
is altogether likely that new material will come to the light, necessitating new modifications of what by that time may have become regarded as established conclusions. Richard Wagner was at least the most intellectual musician who has ever adorned the art; he was full of great conceptions, and in bringing them to realization he had a perseverance and fertility of resource truly admirable, almost miraculous.

Wagner was the legitimate product of his generation. This appears in the success he made, and in the unanimity with which attention concentrated itself in him and his doings from the first production of "Rienzi" at Dresden in 1842. The present book about Wagner has several elements of interest. In the first place it does not appear to have been written in the effort to work out a pre-conceived conception



RICHARD WAGNER, (ABOUT 1868.)
From a Photograph.

of the composer, the man, or his works. M. Jullien's book is an effort to commend Wagner's personality to the French people. To this end his biography is quite fully written, and as much of the circumstances of the conception and composition of his successive works is given as occasion appeared to demand. Withal, every work is narrated as to its story, analyzed as to its motive and meaning, and its relation to the



EXTERIOR OF THE BAYREUTH THEATRE, IN 1876.

past and the present fairly well given, without anything resembling the German propensity to do the thing "exhaustively." The book is beautifully printed (especially the French copy) and illustrated with a great variety of engravings. Some of these are photo-gravures, such as those from which the cuts in the article on Wagner's Nibelungen women last month were reduced; others are wood engraving of superior quality; yet others are caricatures, and of these there is a full album, for there was in the pretensions of Wagner something peculiarly inviting to the caricaturist.

Considerable space is lost in the first part of the book in showing that the self confidence of Wagner, against which so many shafts of ridicule have been levelled, particularly in France, scarcely if at all surpassed that of Mozart's. In the same connection it is also shown that the much deified

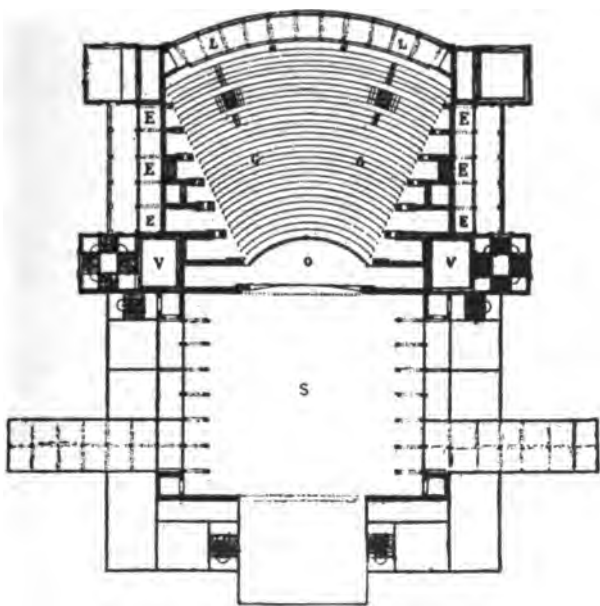


INTERIOR VIEW OF THE BAYREUTH THEATRE.

Mozart held regarding the French almost as insulting opinions as those held by Wagner. This part of the Wagnerian defence is somewhat local in its application, but perhaps none the less important.

The wood-cuts in the text are of very unusual excellence.

Among them are a number of views of the Wagner theatre at Bayreuth, some of which are here reproduced. The first gives a very good idea of the external appearance of the theatre in 1876. Since then a number of additional buildings have been erected in the vicinity, changing the general effect somewhat. The ground plan is shown in the second illustration, which by the aid of the references



PLAN OF THE BAYREUTH THEATRE

E. Entrance.	O. Orchestra.
L. Loges.	V. Vestibule.
A. Amphitheatre.	S. Stage.

will be sufficiently plain. There are no aisles, but all those occupying any one row of seats come in from the ends. The stage area is large, and the stage part of the building is very high, in order to permit carrying scenes upwards out of sight. At the rear of the auditorium are the private boxes for princes and the like. The Wagnerian box is the one on the extreme right of the picture. It was in this box that the writer saw Mme. Wagner, Liszt, and the young Siegfried, in 1884. A better idea of the appearance of the audience room when full is given by the preceding illustration, which being taken from the stage affords a view of

the orchestra, but without showing the manner in which nearly half the orchestral space is screened from the view of the audience by a sort of hood. Still another illustration shows Wagner rehearsing Betts in the role of Wotan.

Of portraits the book contains a very large number, all as far as possible dated, and duly credited to their respective sources. In this respect the book is admirable. The best of the lot is the large one on page 89. It is from a photograph taken about 1868. Quite characteristic also is the



MATERNA AS BRUNHILDA.

smaller one, representing him in one of those elaborate dressing gowns, which were among his most commendable weaknesses. It was drawn about 1874.

On the whole M. Jullien's book is one which well deserves to be in every library, and in the possession of every student caring for so complete a history of the life and work of the master. Towards this general dissemination however, the 1000 copies of the present edition "de luxe" will go but a small way.



THE HOME OF HUNTING.

Act I of the "Valkyrie." After an original sketch by Joseph Hoffman.

THE STORY OF AN ARTIST.*

BY ELIZABETH CUMINGS.

CHAPTER XXXI.

Huldah paced the floor till shadows began to fill the corners of the little room, when again the door opened, and Johnny Hulett's pleased face appeared. His arms were filled by a stout pasteboard box. He had brought it several times before, as now, full of flowers.

"Well, ma'am, I've been in a 'urry," he said, in his soft, indistinct voice, and kneeling at her feet with his burden. "Ee sent 'em 'ith 'is mother's love, an' 'is love. Oh, but 'ee be a fine one, the doctor. I love 'im, Misses March. Next to you, I love 'im." He had taken off the cover, disclosing roses, creamy half open buds, crimson beauties with velvet petals quivering, and roses white as snow.

Since the November day on which he had so nearly betrayed himself, Dr. Forbes had avoided seeing Mrs. March alone. They had, to be sure, practiced the Schubert duos, but Mrs. Forbes had been present with her knitting. He was, he explained as occasion offered, very busy that winter. The fogs and darkness had been prolific in lung distempers and rheumatisms. Moreover he was carefully studying molds and ferments with much use of the microscope, and had in preparation a monograph upon them for the use of the profession.

"A man of some account killing himself to find out what kills men of no account," grumbled his mother. "You are a-getting worn out, Eben, I can see it in the way your clothes hang on you. There'd be some comfort to me in your bein' a doctor if you'd take some of your

Copyright, 1892, by W. S. B. Mathews.

own iron, and go to bed at a reasonable hour, and remember that you've been a-studyin' a long time."

"As long as I can study, I am learning, and when one learns, he grows," the doctor would reply kindly. "When I can no longer grow, I shall be dead, if I am not in my coffin. Besides, mother dear, study has a quality somewhat like chloroform, it numbs the sensibilities."

This explanation was beyond the comprehension of the stout-hearted old dame. She could only shut her lips, gaze at her son, and sigh. He was hers, and yet not hers, and the fact came home to her at times. "My mother's father was a doctor, and Eben's father's brother was a professor of something, I think they called it dead languages, and his liver was bad, and I sometimes think that my son, though he has my fresh complexion and blue eyes, may take after his grandfather and his uncle," she said to Mrs. March. "He certainly is left-handed, just like grandfather Crane, and as for 'dead things,'—well, you can judge for yourself by the dreadful objects he has put up in jars in those cases of his in the parlor. There are people who have said to me, 'Mrs. Forbes, you ought not to have given up your parlor,' but I—what do I care for a parlor, and my son not satisfied? I want him happy and a useful man, and if it makes him happy to have bones and messes about, why it is his privilege. He has never seemed to think of marrying and settling down. Indeed, I never saw him interested in any woman save you, my dear, and that has made me like you, though to be sure I should have liked you any way, for I always like my pastor's wife."

"Ee 'ave got 'isself a new 'orse," went on Johnny, falling back from the roses, that his friend might inhale all their perfume. "Wildfire 'ee do call 'im, and 'ee be a splendid one. I tell you. Black, and such a tail, and that proud to go. 'Ee said, did the doctor, 'ee was a-comin' to-morrow to take you out to see Misses 'Ollis, Adam's wife, you know. She be sick as everything with a cold. She be a sweet lady, too, Misses March."

Huldah had taken the box of roses on her knees, and

touched them lightly with her palms. It was one of her fancies that a peculiar delight was in that delicate contact. A gift often brings with it a host of subtle suggestions. Her face was full of quiet content and joy. "Here is a friend, always a friend," she said to herself, breathing in the sweet odors of the roses.

Johnny was conscious that he had received only partial attention. He gathered himself up laboriously, and came and pulled at her sleeve.

"'ee's a knowin' one, isn't 'ee, a sendin flowers such a cold day," he said, anxious to receive some word he could carry back.

"Yes. Tell him I thank him," she replied, speaking slowly and clearly in the boy's best ear.

"I love you, too. You always make me 'ear; you speak close, and don't 'oller, like to split my 'ead," said Johnny, whose bitterest trial was that people would scream close to his afflicted ears. "I be deaf enough, but I see," he continued, intent on giving pleasure to the few he had elected to love best himself. "Misses Forbes do love you, and the doctor—'ee do love you—much. And I, I love you, too."

Huldah bent down and kissed the lad—a rare caress for her to give. He seemed to guess it, for he sat by her fire, his hand over the spot her lips had touched, quite motionless, till she lighted the lamps, and he saw it was time for him to go to his supper.

The two other inmates of Mrs. Tompkins select boarding house had not come in when Huldah went down to her six o'clock tea. The landlady, her cheek swollen by a diseased tooth, and her feelings lacerated by her monthly account from Deacon Yates, sat alone behind the fleets of cups and the tea urn.

"I see old Hulett's boy has been here again," she said, irritably. "I don't see what under the moon Dr. Forbes wants of a child like him, and if I were you I would put a stop to his tagging."

"I suppose the doctor took him out of charity at first, M rs. Forbes says he is very useful. I do not know but

what you mean by tagging." Huldah spoke somewhat quicker than usual, the tension of nerves Mrs. Podd had excited was still causing her whole body to vibrate.

"Why, he follows you all about the streets, and folks call him your poodle," replied Mrs. Tompkins, in a disapproving voice. "Tags you up and down Main street till it seems to me you might have noticed. I don't care what he does, except that he brings in a plantation of mud when he comes here. Norah is going to-morrow, and I guess you'll find that sweeping up his tracks are no 'special fun. I can sweep the gents' rooms myself," she continued, as Huldah was silent, "an' if I don't raise the price of board on you the first of next month, I s'pose you'll tend to your own rooms!"

"I thought you advanced the price in November?"

"I did, and I'll have to advance again." Mrs. Tompkins' red cheek became redder, and she spoke with the more irritation that she in secret had dreaded to speak at all. "When prices go up, I have to go up. You have my three best rooms. I could put two gents in each of 'em, and get double the money for half the work and worry. It seems to me my door bell ain't still a minute since you come, and I walk miles a-tendin' it. I've boarded minister's folks afore. Miss Craig, she was Baptist. Her husband had his study in the church, which was handy, but made talk. She did all her own sweepin' and 'tended door. Then there was Miss Parker. She was a "new light," an' she did everything, besides a-makin' her own clothes. An' those ladies didn't begin to be the healthy looking woman you are."

"It is not a question of health, but of time and attention," said Huldah quietly. "Perhaps you can get some one to come in and work by the hour who will do my work. We did that way at home sometimes when the servants left, or were sick."

Next to alluding to the fact that she was very stout, Mrs. Tompkins resented the mention of Chicago. She took great pleasure in telling people that her waist once measured seventeen inches in circumference, and that she

was born and "raised," in Cincinnati. Toward slender women, and the windy metropolis of the northwest, she cherished a curious and violent jealousy.

"Well, ma'am," she said, with surprising heat, "You ain't in Chicago now. It's a pity you ever left that city, you like it so well. If things don't suit you to my house, you can, of course, find different, and as soon as convenient. I shall put up my price the first of next month if I've got to keep a third girl to wait on you."

The next morning, at nine o'clock, Mrs. Tripp, who had been a constituent member of the Chester church, and on that account made the older members and the pastor a semi-annual visitation, appeared at Huldah's door. She had come from Brickville, ten miles away, with a bag of dried apples and a Hubbard squash for the minister, and her knitting and her ear trumpet prepared to spend a week.

"Board! say you, board!" she cried at Huldah, when she had got out the trumpet, and had begun to gather in news. "Say you take your meals with Mrs. Tompkins? Well! I'll go and set with Sister Yates this morning, and I'll take her the apples, and the other offerin'! I s'posed 'bein' there was but two on ye, you was housekeeping up stairs. Don't seem like a minister's to me, an' him a boardin'! I've allus ben a great hand to visit ministers' folks, an' I've done for 'em, none better. I've staid at Brother Grannis's a fortnit to a time. Yes. But I never see afore a minister 'at boarded. Husband sez to me afore I started, 'You'd better tell the minister's wife about our last calf, Malvinay.' She's a splendid critter, if I do say it. But if you don't housekeep, I don't s'pose you want no calves. No. I wouldn't eat a meal of victuals with Pliny Tompkins' widder. My husband signed a note once fur Pliny, and it was a costive piece of work. I don't s'pose, now, you know the least thing about makin' butter, do ye?" and the old lady put out her trumpet toward Huldah, with the vague hope that the calf might find a market later.

"No," said Huldah, trying hard not to laugh. "But

I could learn, I fancy. It must be an accomplishment to make fine butter.

Now butter was a sore point with Mrs. Tripp. Hers, for some, to her, unaccountable reason, brought a low price in the market. She shut the London horn into its case with a snap.

"Butter! Umm, fine butter! Seems to me I hear a good deal about fine butter," she said, quite out of temper between her recollection of failure to get her own sold, and her suspicion that Mrs. March had heard of the fact. "That makes me think 'at somebody out to Brickville, or th' Junction, I guess it was the Junction, was a-tellin' me as you don't know nothin' but to play the pianny. Now, I'd ruther hear a tin pan beat to swarm the bees any day, than the tum-ti-tum of a pianny. You'll have to learn somethin' usefuller 'n such doin's, I can tell ye, if you want your husband to keep a church." Then, smitten by Huldah's sweet young looks, and the recollection of the young daughter she had years ago laid in the black sand of the Brickville burying ground, she added almost kindly, "You must let me speak my mind. I'm an old woman. I'm a-speakin' as a friend."

Reply was useless. Mrs. Tripp, without her trumpet, was as isolated from the world as a knight in a mediæval castle who had drawn up his portcullis. Reiterating that she spoke as a friend, and that a pastor's wife has a great responsibility, she knit energetically into what she called "the seam-needle," and departed, leaving the dried apples and the squash, which she spoke of always as "an offerin'," to be called for by Sammy Yates.

CHAPTER XXXII.

David March reached home full of intense, if repressed ill-humor. A speech which he had carefully prepared by request, had been crowded out by a talkative young man in the pay of the Educational society. One of his classmates, (the ass of the class too) had dared to press his hand, with commiseration he afterwards suspected, and had whispered that he must not allow his work to be

interfered with. "If thy right hand offend thee," you know," said the meddlesome acquaintance. Then Dr. Chubb, who had come back with him, and whom he must entertain some how, had told him with that fatherliness of manner against which a young man is powerless, that his wife's doings were making a great scandal in the denomination, and to give point to his words produced a copy of the Mound City Trumpet, containing the description of Mrs. March's appearance in St. Louis. "My dear boy this kind of thing, you know, can't go on, you know," said the good Doctor in conclusion. On his study table he found a paper which he had elaborated for the Orthodox Review, dog-eared and soiled, though it had been "requested," declined with thanks, "as not just now available." His study fire was dead, and through the right side of his head darted fierce jabs of neuralgia, the result of sleeping in a chilly Fort Ann spare bed. "I suppose you have been taking comfort all day drumming," he said, when he had kissed Huldah. "The fires are all out, and Dr. Chubb is coming back with me from this afternoon's meeting. He has gone to see Yates now. Yates sent for him."

"Mrs. Tompkins has no spare bed. If Mr. Yates sent for him, why does he not entertain him?"

"So she hasn't. I had forgotten. But it is unfortunate, Yates never entertains. He sent for at least a dozen people while I was at Deacon Fultz's, and I always had to take them with me. Nice men of course, returned missionaries, and agents for the Boards. But it was often a trial to Mrs. Fultz."

"I should think so," said Huldah with some indignation. Something in David's voice irritated her. It was a relief to spend vexation upon Deacon Yates. "And it seems to me a great many of your church people here have strange ideas of what is proper. A dreadful old woman came here from Brickville this morning, prepared, she said, to stay with us a week at least, but she went off because we were not keeping house. She took snuff and had not Dr. Forbes taken me out driving for half an

hour I think I should have been ill this afternoon."

David gave a subdued snort as he rattled at the stove. The annoyances of the past two days woke into new activity, as a blow may make an old scar livid, for a vague jealousy stirred within him.

"I do wish you would speak to Norah occasionally about the fires," he said in a rasping voice, "I know of nothing more disagreeable than coming into a chilly house."

Huldah looked at him in silence, thinking that he was ignoring her feelings and treating her as if she, too, like Norah, were a servant, and one not very faithful to her duties.

"I wish you would have her put my study in order, and ask Mrs. Tompkins if some sort of a cot cannot be made for the Doctor, somewhere. If nowhere else, in my study."

"Norah is not in the house," said Huldah in the low voice which in her meant excited feeling, and she related the conversation at the tea-table the evening before.

"I'm sorry you said anything." David rubbed his head, exasperated by neuralgia, his circumstances, and also, it must be admitted, by his wife, who instead of trying to make things easy for him, seemed to think of herself as a mere room-mate might, whose business clashed against his. "It was very difficult for me to find three rooms. And we do not want to move twice this Spring. I have hoped to rent a whole house, but there is the furnishing. It seems to me till we know what we can do, the work might be got along with somehow. There isn't much of it."

"It is easy for the one who does not do it, to say that," said Huldah who had grown quite pale. By somehow I suppose you mean that I might carry coal and ashes, and attend to Norah's other duties." It was impossible for her not to say these words, for which she was sure she would be very sorry, when David had kissed her, as he must in a minute.

"I don't know what you mean," he said feeling that his wife was bringing about him a cloud of vexing, petty

difficulties. "When two people are married, there is work for each one. I suppose you think a wife has some duties."

"Yes, I would scrub floors for you, if necessary, but I would not call it my duty if it were not necessary. I should like to be certain as to what are my real duties. Mrs. Podd has her ideas, Mrs. Tompkins hers, and that dreadful Mrs. Tripp hers, and you, yours. It seems to me the guide to duty is within, and I feel no prompting to obey any of you, in your demands. Before my marriage, life was more simple."

In spite of the fact that his profession brought him into frequent and intimate association with women, they were still great riddles to Mr. March. Perhaps he would have understood his wife better had he been able to judge her as he would have judged a man, but he was not. All lights and values changed in life for women, he considered. At this moment a drilling pain in his right ear made him wince. He was naturally given to disputation, and when he had drawn from Huldah the story of the past two days, instead of soothing her with expressions of affection, he did the worst thing possible, and began to argue.

"I do not think any one of the women meant any harm," he said; "As for Mrs. Podd, she no doubt believes if you could modify yourself a little, it would be better. As my wife it is in your power to greatly help or hinder me. I do not mean that my people have any right to demand an assistant pastor's work from you. But the great point to them is that you are their pastor's wife. What you did as a single woman does not count. From the moment of marriage a wife's duties are first."

"I do not know what you mean by a wife's duties. You seem to include in that all that your people would force upon me.

"I cannot separate myself from my work. You do not take that into account enough," cried David, with a groaning recollection of Dr. Chubb, and the column in the Mound City Trumpet. What you consider

yourself is one thing, and what the world, my world if you will make nice distinctions, consider you is another. So long as my success, my place even, and a chance to earn my bread, my very life as a man and a minister, depend upon my pleasing people. I must take the fact into consideration and so also must you."

"If you will write down just what I must do, to suit you, and to give your people no cause of complaint," Huldah spoke coldly and quietly pressing her hands together and looking up at her husband as if in wonder. "I shall be glad."

He had risen and was drawing on his top coat. He must be at the opera house at three o'clock to assist in planning the great temperance meeting which it was hoped would swing the country over to prohibition when that measure should be submitted to the people. "Suit me," he interposed, irritated out of his self control. "It will suit me if you can be reasonable. I cannot make the world over, and I don't want people calling you a fool, as they are doing."

He turned and left her abruptly when he had said these bitter words, blaming her as well as himself that he had said them. Moreover it was five minutes of an hour and he prided himself on his punctuality. Huldah started up with a blind impulse to follow him. But he was almost out of the house when she reached the stair landing. "David! David," she called under her breath, "David, come back. I love you. I love!" Perhaps he did not hear, certainly he did not heed her. He shut the door behind him without a word.

(TO BE CONCLUDED.)

REVIEWS AND NOTICES.

CHASE OF THE BUTTERFLIES. Etude for Piano. By Wilson G. Smith. Milwaukee: Wm. Rohlfing & Sons. 75 cents.

A scherzo in G major, treated pleasingly. Fifth grade or advanced fourth.

BERCEUSE. Melodie for Piano. By Wilson G. Smith. Op. 47 Milwaukee. Wm. Rohlfing & Sons.

Melody with an accompaniment upon a well defined figure, which, while rather novel for a slumber song, and a trifle "hitchy" in its combination of rhythm and harmony, is, nevertheless, not bad for a melody. The piece can be used well in teaching. Fourth grade.

SUITE ROMANTIQUE. By August Hyllested.

No. 5 Serenade. Tempo rubato; key of A major. The opening subject is this:

Tempo rubato.

quasi arpa.

ppp

Ped

marcato il canto

Ped

It affords good study in pedal use, although there are many places where the tied effect of the melody tones will be impossible without intermingling chords, unless the tone-sustaining pedal be used in place of the damper pedal. Broad and pleasing. Not easy

TRADE DEPARTMENT.

PREMIUMS AT THE WORLD'S FAIR.

One of the least pleasing tokens of the present state of trade is the general reluctance of all the leading members at having anything like a competition between manufacturers at the World's Fair. That is to say, while all the leading makers expect to display their goods, and hope to derive advantages from the display, in the way of increased business and reputation, not one of them is willing to have his product come before a board of judges for examination competitively with the products of other makers and a rating affixed, or an award, make it differing in degree from others. There was a time when the piano trade was progressive, and when certain makers had that degree of confidence in the artistic quality of their instruments that they desired nothing more than a fair field, competent judges and no favor. But all this has been changed, partly, perhaps, through the general improvement of piano making, whereby in place of one leading maker there are many first-class makers, whose instruments are so near alike that a good musician blindfolded cannot distinguish the tone of one of them from the others. And partly, possibly, from a recollection of the Centennial at Philadelphia, where certain things happened in connection with the piano award, which would make mighty interesting reading at any time, and particularly so now when we are about to enter upon another exposition.

Nevertheless, when it is a question of dishonesty and an unscrupulous spirit between competitors, there is nothing gained or simplified by having all the awards of the same grade. For this was the case in Philadelphia, but it did not prevent a certain manufacturer from getting the award made to one class of his instruments, extended so as to include all of them, after the musical judges had gone home.

As pointed out in these columns, there are pianos of many degrees of excellence and unexcellence manufactured, but they may all be roughly divided into three or, at most, four grades. There are the very cheap pianos, which jobbers get at about one hundred dollars, where the warrantee assures the purchaser that under ordinary meteorological conditions the ebonizing will stand, and the piano have just as many keys at the end of a year's use as at the time of its purchase. Instruments of this class have a great deal of money in them, collectively, and so the absence of music in the tone does not so much matter. But even these have a sub-base ment under them, where we find the boxes which the department stores are beginning to handle in what they are pleased to call their piano departments.

Then, for a second grade there are the pianos jobbing at about \$150 to \$175, where we begin to get musical tone and a degree of honesty in the finish. Then, a third grade, jobbing at say \$225, and the first-class pianos which never job below \$325 for the plainest styles. For the sake of the argument it does not matter whether the actual prices are those here mentioned, or differ from them: whatever the prices, the grades are substantially those here mentioned.

Now what is to hinder a committee of musical judges from deciding upon certain qualities and degrees of vibratory excellence as proper to one grade, with a progressive improvement as we go up higher in the grades? And at the last we come to the makers who are straining every nerve to obtain in their instruments the very best possible vibratory qualities, together with the greatest solidity possible with a skillful use of material. And if the awards are to be all of a kind and of the same value, where does the distinction come in for the maker who is carrying on his business in the same single-hearted spirit as that which the old masters of the Cremona violin brought to their work? Are we to get up a great exposition in this twentieth century of the Christian era, and recognize the merit of the cheap piano in the same terms as the merit of the finest artistic result which science and money can secure?

Where is to come the advantage to ingenuity, the stimulation of invention, and the encouragement of high art, if at the end of a great international exposition all the manufacturers appear to have distinguished themselves equally?

The writer sees no insurmountable difficulty in devising a method of examining instruments with reference to their vibratory qualities, and classifying them according to their approximation to a standard of perfection in each important respect. Such an examination might well be made in connection with the World's Fair Auxiliary, as a performance of a scientific commission. If made in the spirit formerly prevalent at fairs, it would result in giving the higher class of manufacturers an encouragement which they have well earned; and at the same time it would be equally useful to the medium grade of manufacturers in showing them the directions in which their instruments still need to be improved before becoming worthy of the denomination first class.

Moreover, a scientific report of such an examination (perhaps with the names of the manufacturers omitted, the different instruments being distinguished by numbers), would afford many outside the musical profession a clue to the qualities which belong to first-class instruments, and which are missed by second and third-rate makers, partly because it costs too much to get these qualities, and partly because makers of this class have not realized the kind of qualities needed.

CHASE BROTHERS' GRAND.

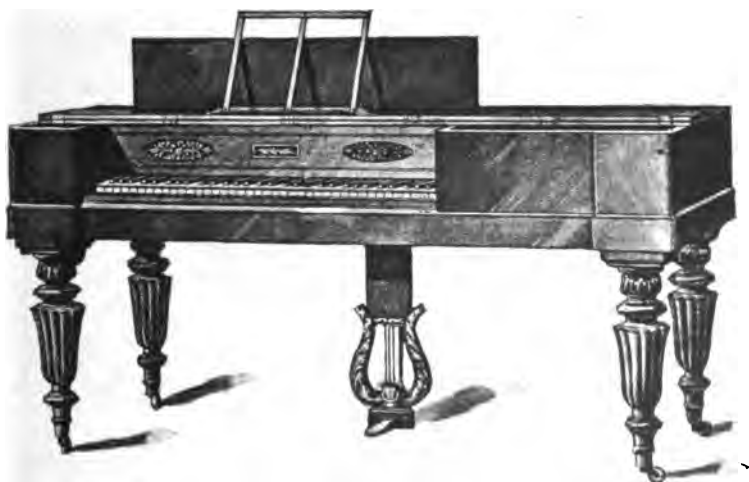
The increasing popularity of grand pianos is an encouraging feature of the present situation in piano-making circles. Among the makers who have recently made their first essays in this direction is the firm of Chase Brothers, who have distinguished themselves at the very start, as the following testimonials from leading musical contemporaries conclusively show:

The scale is as even as the most expert critic could wish, no break being perceptible, and the tone throughout has marked brilliance. The factory is to be heartily congratulated upon the great success shown in this new scale grand.—*INDICATOR*, May 28, 1892.

The touch of the piano is well regulated, the action responding instantaneously and clearly. The tone is rich, warm, non-metallic with great carrying force. After the string is struck the tone increases, something piano men have been studying on for years.—*PRESTO*, May 26, 1892.

This piano has an extraordinary evenly balanced scale, a surprisingly powerful tone of excellent quality, a finely regulated action, and compels one to acknowledge its merits at once. It has already attracted attention from some of our best musicians, all of whom have expressed themselves as being surprised and delighted with the musical and artistic qualities of the instrument.—*MUSICAL COURIER*, May 25, 1892.

THE FIRST CHICKERING PIANO.



On this page is presented, to all who are interested in the history of the construction of musical instruments, an illustration of the first piano ever made by the late Jonas Chickering, founder of the piano industry in the United States.

This piano was recovered on June 15, 1892, by Mr. George H. Chickering, the surviving son of Jonas Chickering. The original bill of sale was made out to

James H. Bingham, and the date, June 23, 1823, marks the time of the first sale made of a new piano at the factory, then consisting of two rooms on Tremont street, next to King's Chapel, in a small building located where the Probate Court building now stands. Mr. Bingham was a friend of Jonas Chickering and he bought the piano for a Miss Thankful C. Hutchinson, at Alstead, N. H. whither it was shipped.

After a few years it was sold to a Mr. Kingsbury, a relative, he purchasing it for his daughters, Harriet and Sophia, of Alstead, N. H.

These ladies after their marriages disposed of the piano to Mrs. Harriet Howard, of the same place, and it became the property of Mr. Wm. Howard, her husband, when she died. In the dwelling of this gentleman Mr. Chickering found the piano and repurchased it on June 15, 1892.

Some of the remarkable features of it are the condition of the case, the fact that the original strings are in it and are not rusty, and the preservation of the tuning pins and keys.

It has never been repaired, and naturally all the felt and cloth, as well as nearly all the leather, are much worn, but the metal and wood are in an excellent condition and the tone is still there.

The piano, as will be seen, is an old square, square corners, finished back. It has $5\frac{1}{2}$ octaves. The dimensions are: Length, 5 feet 10 inches; width, 2 feet 5 inches; depth, $11\frac{1}{4}$ inches; height from floor, 2 feet $11\frac{1}{4}$ inches.

The case is mahogany inlaid with rosewood, the nameboard being rosewood. The woodwork is intact, and the selection of figured wood shows admirable taste. There is, of course, a spruce soundboard and an additional mahogany soundboard, which is moveable, resting above the strings on the inside frame work, probably supposed to add to the vibration or to aid in emitting the tone.

The name plate with the name engraved on brass reads: "Stewart & Chickering Makers, Tremont Street, Boston."

A peculiarity of the stringing consists of the eight last covered strings, the tuning-pins of which are reversed in their position, being placed in the lower right-hand corner of the piano adjoining the hitch-pins. Fancy brass open frets are seen on each side of the name-plate: they were backed by colored silk glued on from the inside; the silk is still there, but the color is indistinguishable. There is only one pedal foot, of wood, constituting the forte pedal. The legs are solid mahogany, hand carved, and can be judged from the illustration. The castors are brass and are as firmly attached as on the day the piano left the factory. The piano is now in the cupola section of the Chickering factory at Boston and will not be restored or repaired. Mr. Chickering will not have it tampered with, and it will remain for an indefinite period a vivid reminder of the genius of its maker. From the new Chickering Catalogue.

THE GEO. W. LYON

PATENT

GUITAR

is a new departure. It has a resonance chamber under the sounding board and an improved method of stringing, whereby the Tone is

DOUBLED IN VOLUME
and GREATLY IMPROVED IN QUALITY.

Send for a descriptive circular to

LYON, POTTER & CO.,
174 Wabash Ave., Chicago.

IN ON THE CHRISTMAS TIDE!

A BEAUTIFUL GIFT:

The New Yost Writing Machine!

ANOTHER BEAUTIFUL GIFT:

Our \$5,000 in Cash Prizes!

As to the Machine—



The New Yost, you will remember, is the champion of many new and wonderful ideas: Centre-guide Alignment; non-wearing Loose Bearings; Velocity touch; direct printing without ribbon; easy keyboard, etc. If you would understand its rapid march into popularity, and why it is head and shoulders above the patched up models of other style machines, send for our handsome illustrated catalogue.

As to the Prizes—

If you wish to advance the standard of typewriting, as the New Yost now for the first time permits, by all means learn upon it, for you will, at the same time, master the other machines and, perhaps, enrich your purse handsomely. **\$5,000 in cash will positively be distributed by the judges at the World's Columbian Fair, as follows:**

- One Grand Prize of \$1,000**—For the best exhibition of tabulated work, dictation, etc.
- 10 Prizes of \$100 each**—For the best original essays, subject "Typewriting as a Fine Art," etc.
- 20 Prizes of \$50 each**—For best speed on memorized sentence and dictation.
- 20 Prizes of \$25 each**—For the best transcripts of legal matter, fancy designs, etc.
- 50 Prizes of \$10 each**—[To pupils in typewriting schools only] For best essays, legal transcripts, fancy designs business letters, etc.
- 10 Prizes of \$100 each**—To proprietors of typewriting schools whose respective pupils obtain the largest number of above prizes.

Write for full particulars and conditions.

MERCHANTS EXCHANGE NATIONAL BANK,
257 BROADWAY, N. Y.

This is to certify that the Yost Writing Machine Co., 71 Broadway, New York, has made a special deposit with this bank of \$5,000, subject to the draft of the Committee to be appointed by the Judges on Typewriters at the World's Columbian Fair at Chicago, Ill., in 1893, as described above. A. S. APGAR, CASHIER.

NEW YORK, June 20th, 1892.

**YOST WRITING
MACHINE CO.**

71 & 73 Broadway,

NEW YORK.

MASON & HAMLIN

PIANOS

Not only possess RARE qualities of highest excellence in Tone and External Appearance when new, but Retain their Artistic Quality and Sustaining Power of Tone and their Unexampled Tenacity of Tune; they are, therefore, peculiarly the Pianos for those desiring the highest artistic excellence, whether concert artists or amateurs.

The standard and exclusive instrument for concert and teaching at the

CHICAGO CONSERVATORY OF MUSIC,

The head of the Pianoforte Department being the distinguished American pianist,

MR. WM. H. SHERWOOD.

As a demonstration of the unequaled excellence of their Organs, the fact is, that at all of the great World's Exhibitions, since and including that of Paris, 1867, **ORGANS** in competition with best makers of all countries, they have invariably taken the highest honors.

FOR CASH AND EASY PAYMENTS.

Mason & Hamlin Organ & Piano Co.

WAREROOMS:

149 WABASH AVENUE.

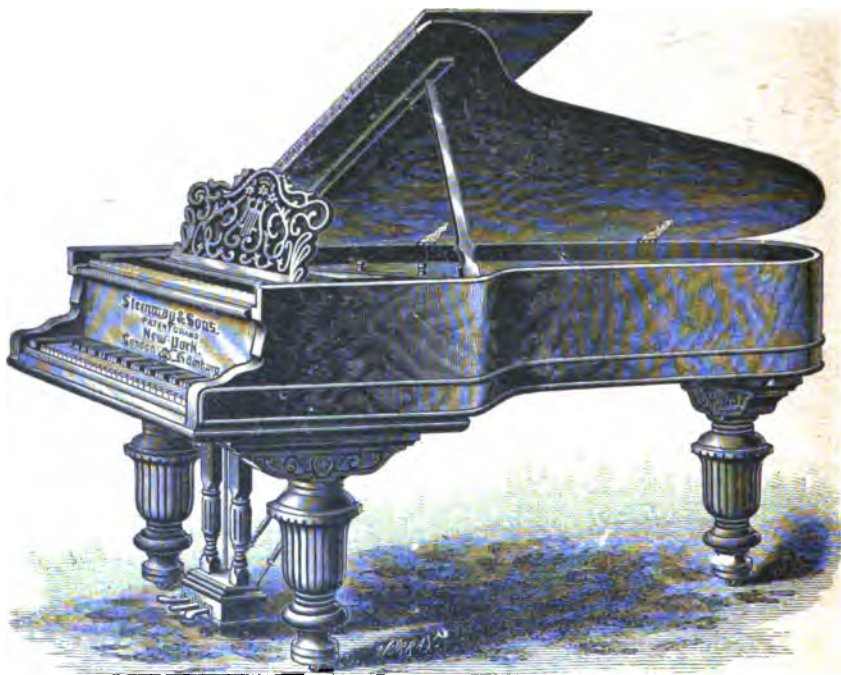
PRE-EMINENTLY THE BEST

WEBER UPRIGHT PIANOS

248 WABASH AVENUE ONLY

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the
most eminent musical authorities of both hemispheres,
and the acknowledged STANDARD Pianos of the world.



A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and
costing Less than One-Half the price .

LYON, POTTER & Co.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy.
EDWIN A. POTTER, Sec'y and Treas.

VOL. III

No. 3

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR AND PUBLISHER

JANUARY, 1893

Music in the Poets. From Milton to Browning (239). By HELEN A. CLARKE.

Development and Character in Piano Literature (256). By ADOLPH CARPE.

Cyril Tyler. His Genius (271). By E. A. BENEDICT.

The Modern Orchestra and Its Mission (276). By ARTHUR WELD.

The Congregation as Seen from the Choir (285). By C. W. LANDON.

"B'Hutt Gott." A Musical Story (288). By JEANNETTE HESSE.

Liszt's "Dante" Symphony (293): From Dr. Nohl. By EDITH V. EASTMAN.

Adolph Carpe (314). By GEO. B. ARMSTRONG.

The Antiquities of Music (316). For Musical Literary Clubs.

Edgar Kelley's "Puritania Music" (323). (With Illustrations.)

Chicago Composers—I. W. C. E. Seeboeck (332). (Illustrated.)

Rules for Expression—Continued (338). By RICHARD WELTON, F. C. M., etc.

Beethoven—Poem (347). By HENRY DAVID.

REVIEWS AND NOTICES (348). Famous Composers and Their Works—A Noble Art—Letters of Famous Composers to Young People.

TRADE DEPARTMENT. Scientific Tests at the Fair.

CHICAGO: 240 WABASH AVENUE.

Single Numbers
30 Cts.

Room 33.

Yearly Subscription
\$3.00.

NEW YORK: BRENTANO'S,
5 Union Square.

PARIS: BRENTANO'S,
17 Ave. de l'Opéra.

LONDON: BRENTANO'S,
5 Agar Street, Strand.

Entered at the Chicago postoffice as second-class matter.
The trade supplied through the wholesale news companies.

Digitized by Google

WISSNER



PIANOS



HIGH GRADE
MODERATE PRICE
AN UNEXAMPLED SUCCESS

The WISSNER UPRIGHT PIANO is the result of many years' careful study and experiment, working to one certain end—namely, the production, at a moderate price, of an instrument which in

SWEETNESS AND VOLUME OF TONE,

ENDURANCE OF TONE UNDER HARD USAGE

AND CAPACITY FOR STANDING IN TUNE

is equal to the pianos of any makers, not excepting those which are sold at the highest prices. The Wissner Upright Piano is not a mere commodity, but a MUSICAL INSTRUMENT, with a sensitiveness which responds to the requirements of the most exacting artist.

FACTORY AND WAREROOMS:

294, 296, 298 and 302 Fulton St., Brooklyn, N. Y.

BULLETIN.

The January issue of **MUSIC** is offered the reader as perhaps more varied in its interest, and of more sterling value than any previous number in its history. The charming article of Miss Helen A. Clarke (Associate Editor of "Poet-Lore") appeals to all lovers of letters. Mr. Carpe continues his sound and scholarly summaries of reflection upon musical literature for the piano; Mr. Arthur Weld introduces his interesting studies in orchestration with a historical sketch, which is both minute and accurate, as well as characterized by fresh insight. The new German story (not inappropriate to certain currents of musical discussion) begins well. Miss Eastman gives a translation of Dr. Ludwig Nohl's article upon the "Dante" symphony of Liszt. Mr. Kelley's sprightly "Puritania" music is analyzed, and other interesting miscellany finds place.

The February number, besides further installments of the Carpe article and the musical story, is expected to contain a second installment of Mr. Weld's article on Orchestration, and a contribution from Mr. Rupert Hughes on "The Musical Philosophy of Robert Browning" in which is carried out somewhat more fully certain suggestions in Miss Clarke's article. There will also be an important discussion of "The Musical Activities of the Fair," and the reading for the Musical Literary Clubs will relate to certain phases of Mediæval Music.

The club rates previously announced remain in force.

CLUB RATES.

MUSIC and Mr. Cady's **MUSIC REVIEW** (\$1.00) both \$3.25

MUSIC one year, and a copy of Mathews'

Popular History of Music, postpaid, (\$2.00.) \$3.50

MUSIC and **The Etude** (Mr. Presser's periodical), \$3.75

MUSIC and **The Kindergarten Magazine**, one year, \$4.00

Five copies of **MUSIC**, ordered at once,

(but to individual addresses, if desired), \$12.50

Ten copies of **MUSIC**, one year, (in one order), \$22.50

The foregoing rates are made for the benefit of reading circles, classes and the like.

Remit by check, draft or P. O. money order.

Address

W. S. B. Mathews, Publisher.

240 Wabash Ave., Chicago.



Beds and Desks
A. H. Andrews & Co.
Manufacturers,
215 Wabash Av. CHICAGO.

KLAUSER ^{MUSIC} **INSTITUTE**
MILWAUKEE, WIS.



A New School of Music
Education, founded on the
Principles set forth in the
S E P T O N A T E .

Instruction in all branches of
music. Unity of principles and
methods in all departments.
This institute comprises a music
school in six grades, a special
department, and a normal de-
partment. For further particu-
lars address:

JULIUS KLAUSER,
Milwaukee, Wis.

T H E
KINDERGARTEN
MAGAZINE.

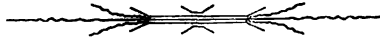
It gives the the brightest and best in
educational literature, interpreta-
tions of the sunny philosophy of
Froebel, suggestive songs, games and
stories, contributions by writers and
workers of national reputation.

**THE NATIONAL ORGAN OF KINDER-
GARTENERS.**

Yearly Subscription \$1.50.
Single Numbers 25 Cents.

ANDREA HOFER, AMALIE HOFER.
EDITORS AND PUBLISHERS,
Woman's Temple,
Chicago.

POET-LORE.
A MONTHLY MAGAZINE OF LETTERS.



No other American Magazine gives so much matter, both useful
and entertaining, in the special field of Letters. All who are in-
terested in literature and literary study will find POET-LORE a
a helpful guide and friend.

Plans for the study of Shakespeare, Browning, Tennyson, and
and other poets upon the undogmatic and comparative line of
work instituted by POET-LORE will continue to be a trait of the
Magazine.

In the January number of POET-LORE will appear the first instal-
ment of a new narrative of Shakespeare's stage life. It will be
cast in a fictitious form, and entitled—

GENTLE WILL OUR FELLOW. Writ in 1626, A. D., by John Heminge,
Servant of his Gracious Majesty King Charles I. Edited in 1892,
A. D., as "all through feigned, is true," by F. G. Fleay, Servant
of all Shakespearian Students in America, England, Germany or
elsewhere.

Send for Descriptive Contents-Circular.

Yearly Subscription, \$2.50. Single Numbers, 25 Cents.

Orders received by all News Companies and Booksellers, or may be sent to
the Publisher.

POET-LORE CO., 196 Summer St., Boston, Mass.

PROFESSIONAL CARDS.

MRS. S. HERSHEY-EDDY
VOICE CULTURE AND ART OF
SINGING
232 Michigan Ave., Chicago.

CLARENCE EDDY,
Concert Organist,
TEACHER OF ORGAN AND
PIANOFORTE.
332 Michigan Ave., Chicago.

VICTOR GARWOOD,
TEACHER OF PIANOFORTE.
16 Chickering Hall, Chicago.

AUGUST HYLLESTED,
CONCERT PIANIST, DIRECTOR
GOTTSCHALK SCHOOL,
24 Adams Street, Chicago.

MME. NIELSON-ROUNSVILLE,
TEACHER OF PIANO,
Lyon & Potter's,
174 Wabash Ave., Chicago.

W. E. SEEBOECK,
CONCERT PIANIST,
DIRECTOR PIANO DEPARTMENT
Chicago College of Vocal and Instru-
mental Art.
Kimball Hall, Chicago.

W. BICKNELL YOUNG,
BARITONE, ORATORIO, OR CON-
CERT.
Chicago Conservatory,
Auditorium.

HARRISON M. WILD,
CONCERT ORGANIST,
TEACHER OF PIANO AND OR-
GAN.
Chickering Hall, Chicago.

S. W. MOUNTZ,
CONCERT AND ORATORIO
BARITONE.
MOUNTZ MUSIC SCHOOL.
18 Chickering Hall, Chicago.

MILWAUKEE SCHOOL OF MUSIC

422 BROADWAY, MILWAUKEE, WIS.

Harmony Lessons by Correspondence given by

J. C. FILLMORE, Director.

KODAKS, \$6.00 **WILKINSON CO.**

A FULL LINE OF AMATEUR PHOTO
GOODS.

83 RANDOLPH ST.

... NEAR DEARBORN.

BOOK-BINDING **WELL DONE WITH GOOD MATERIALS.**

80c. for Music, Harper's, Century and
Scribner's

Chas. Macdonald & Co., PERIODICAL
AGENCY. **55 Washington St., Chicago, Ill.**



MME. CELIA CONKLIN'S CURLING CREAM

The best preparation on the market for holding the Hair
in Curl, Bangs and Frizzes; absolutely harmless. It is
an excellent tonic for the hair. Once tried, always used.

PRICE, 50 CENTS.

Enclose 2-cent stamp for free card case to P. B. KEYS,
405 State St., Chicago, Ill.

A National School of Music.

—♦—THE♦—

COLLEGE OF MUSIC

....OF....

CINCINNATI OHIO

endowed by R. R. Springer, Jos. Longworth, John Shillito, David Sinton, and others, is not a school conducted for profit, but is a public institution whose entire income is devoted to instruction and cultivation in the art of music and collateral branches, such as dramatic action, modern languages, and elocution. It is open throughout the year, and pupils may enter any day. The College Buildings adjoin the magnificent Music Hall, and contain forty class and study rooms, libraries, waiting rooms, offices, etc.

Strictly Educational. Incorporated by the General Assembly of the State of Ohio. No Dividend can be declared to stockholders. The Board of Trustees are:

PETER RUDOLPH NEFF, President.
WM. McALPIN, Vice-President.
A. C. HEKENBRECHER, Sec'y and Treas.
A. T. Goshorn. R. H. Galbreath.
Dr. W. W. Seely. Jacob D. Cox.
H. S. Fechheimer. I. Burnet Resor.
Chas. Fleischmann. Lars Anderson.
L. Markbreit. Alexander McDonald.
H. H. Va l. William Gibson.

THE FACULTY.

Piano.
Doerner, Armin W. Glover, E. W.
Gorno, Albino. Sterling, W. S.
Phillips, Thos. Wendell. Gorno, Romeo.
Vincent, Almon W. Guckenberger, Benjamin.
Graninger, Chas. A. Duret, Sidney C.
Elsenheimer, Nicholas.

Voice.
Mattioli, Lino. Maier, Mrs. Jennie. Gorno, Albino.
Foley, B. W. Vigna, Signorina Tekla. Sterling, W. S.

Organ.
Sterling, W. S. Arkell, Miss Lillian.

Theory.
Broekhoven, John A. Vincent, A. W.
Singer, Otto. Sterling, W. S.

Violin.
Campanari, Leandro—Head of the Department.
ASSISTANT TEACHERS.
Hahn, Adolph. Wiegand, Emil.

Violoncello. Bass Viol. Fr.
Mattioli, Lino. Storch, Fr.

Oboe. Flute. Cornet.
Ross, Wm. Hahn, Theodore. Surdo, Joseph.

Harp.
Holbrook, Miss Josephine.

Basoon. Trombone. Clarinet.
Woest, H. Brand, Louis. Schuett, Carl.

School for the Opera—Dramatic Expression.
Vigna, Signorina Tekla.

Chamber Music—Ensemble Classes.
Campanari, L.

Sight-Reading or Chorus Classes.
B. W. Foley. E. W. Glover.

Normal Classes.
Broekhoven, John A. Vincent, A. W.

Prima Vista Piano Classes.
Elsenheimer, Nicholas.

Department of Languages.
ITALIAN—Moulinier, C.F.

Lecturer on the History and Aesthetics of Music
Elsenheimer, Nicholas.

Elocution.
Pinkley, Virgil A. Pinkley, Mrs. Virgil A.

English Literature.
VanCleve, John S.

Choral and Oratorio Department.
Foley, B. W. Sterling, W. S.

Orchestral Department.
L. Campanari, Director.

Answers...

TO FREQUENT QUESTIONS:

ENTRANCE.

Students can enter at any time. No previous musical knowledge necessary.

PLAN OF INSTRUCTION.

Is by private or individual teaching, *except* in branches where best results are obtained in a class system.

FEES.

Tuition, \$35.00 per term, *except* for orchestral instruments and special branches named in catalogue. *Payable on entry.* Entrance for academic year, four terms, \$120. Special fees in Academic Department: Matriculation, \$5 on entering Academic Department, Certification, \$10, Graduation, \$20.

LENGTH OF TERM.

One term is twenty lessons; two lessons per week; closes in ten weeks. No one admitted for less than one term.

BOARD.

No boarding department connected with the College. Assistance is, however, given students in securing board, which is obtained without difficulty. Rates are from \$5 up.

PIANOS TO RENT.

Students may rent from local dealers, average price \$15 for three months. Piano practice in the College building is not permissible, owing to the large number of students.

FREE ADVANTAGES.

Admission to Normal and Chorus Classes, College Choir, Sight Reading, Prima Vista and Ensemble Classes, all Rehearsals, Recitals, Concerts, Lectures, etc., given under the auspices of the College.

ORGAN PRACTICE.

The large organs of the College, when not in use for lessons, can be used for practice, at the minimum price of 15 cents per hour.

COMPLETE CATALOGUES.

Latest Catalogue, Program Book, or any information relating to the College, cheerfully furnished. Apply in person at the College, or by letter to

PETER RUDOLPH NEFF, *President,*
CINCINNATI, OHIO.

METROPOLITAN COLLEGE OF MUSIC

(FORMERLY METROPOLITAN CONSERVATORY.)

*Fall Term Opened September 14th.
Four Sessions of Ten Weeks Each.
Pupils Admitted at Any Time.*

This college has no equal for thoroughness of instruction and the absolute safety of the methods.

The Voice Department, with H. W. Greene and C. B. Hawley, and the Operatic Department, with Emilio Agramonte and George M. Greene as leading teachers, are preparing singers for highest positions. No forcing or unnatural treatment of voice.

The Piano Department is under the personal direction of Professor Albert R. Parsons, who is ably assisted by H. T. Staats, H. S. Hanchett, M. D., Mlle Utassi, Mlle. Aarup, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concert master of the Seidl orchestra, who, in conjunction with Mr. Parsons, secures to the college the important advantage of the study of chamber music and general ensemble practice.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study

The studies of Harmony, Counterpoint and Fugue are conducted on a scale of excellence not to be found in any American college.

The Board of Trustees, all of whom are actively engaged in giving instruction at the Metropolitan College of Music are:

DUDLEY BUCK, President.

ALBERT ROSS PARSONS, Vice-President.

HARRY ROWE SHELLEY, 2d Vice-President.

CHARLES B. HAWLEY, Musical Director.

EMILIO AGRAMONTE, Operatic Director.

GEORGE M. GREENE, Auditor.

HERBERT W. GREENE, Secretary and Treasurer.

For particulars, send for College Annual.

19 & 21 EAST FOURTEENTH ST., NEW YORK CITY.

Do You Intend to Study Music?



WHY
NOT
COME
TO
OBERLIN?



ADVANTAGES.

- A large and very talented faculty.
- Splendid buildings, modern in every respect.
- Full equipment of pianos, organs and clavier for practice.
- Full musical library, open to every student.
- Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
- Very moderate expenses, with judicious personal supervision.
- Judicious supervision of every pupil's surroundings.
- Opportunity for literary study, lectures on art, etc.
- Frequent opportunities for public appearance when prepared.
- Many opportunities for hearing the best of music.
- Thorough standard of scholarship.
- All departments of music taught.

OBERLIN CONSERVATORY IS ONE OF THE FOREMOST INSTITUTIONS
IN THIS COUNTRY FOR OBTAINING A



**SOLID, BROAD
AND WELL BALANCED
MUSICAL EDUCATION**

For Catalogue and other
information, address

F. B. RICE, MUSICAL DIRECTOR.

CHICAGO Conservatory

OF

MUSIC AND DRAMATIC ART

SAMUEL KAYZER, Director.

Full Summer Term and Summer Normal Course.

FACULTY AND BRANCHES OF STUDY
UNEXCELLED IN THIS COUNTRY.

Piano Department.

Mr. WM. H. SHERWOOD, Director.
Mr. Calvin B. Cady.
Mr. H. A. Kelso, Jr.
Miss Gertrude Foster.
Miss Edith V. Rann.
Miss Julia Caruthers.
Miss Kate P. Richards.
Mrs. Nealy Rider Crane.

Violin Department.

Mr. A. ROSENBECKER.
Mr. Richard Seidel.

Violoncello.

Mr. A. Metzdorf.

Harp.

Mrs. Clara Murray.

Flute.

Mr. Otto Helms.

Sight Reading and Accompanying.

Signora Mazzucato-Young.

Fencing.

Col. Thomas H. Monstery.

Dancing.

Mme. Laura Rose.

Dramatic and Poetic Reading.

Mr. Samuel Kayzer.

Organ Department.

Mr. CLARENCE EDDY, Director.

Elocution, Delsarte, Theory of Expression and Physical Culture.

Miss ANNA MORGAN, Director.
Miss Sarah Truax.
Mr. E. L. Dworak.

Vocal Department.

Sig. VITTORIO CARPI.
Mme. Dove Boetti.
Mr. B. Bicknell Young.
Miss Grace Hiltz.
Mrs. Kate M. B. Wilson.

Harmony, Counterpoint, Composition and Orchestration.

Mr. FREDERICK GRANT GLEASON,
Director.
Mr. Hubbard William Harris.

Guitar.

Miss Lulu Hiltabidel.

Cornet.

Mr. John Quinn.

Mandolin.

Sig. C. Vallis.

Foreign Languages.

French, German, Italian, Spanish.
By Native Teachers.

Dramatic Art and Stage Training.

Mr. Hart Conway.

APPLICATION FOR LESSONS RECEIVED AT ANY TIME.

Auditorium Building.

LYMAN B. GLOVER, Manager.

SEND FOR CATALOGUE.

WESTERN MICHIGAN
COLLEGE ❖ CONSERVATORY

— OF —
MUSIC, ART AND ORATORY

GRAND RAPIDS, MICH.

CHARLES W. LANDON, Dean.

The CHEVALIER DE KONTSKI, Mus. Doc.,
Member of the Academies of Rome, Vienna, Munich and Stuttgart,
Director of Piano Department.

JAMES PADDEN,
Of the Paris Conservatory,
Director of Violin and String Department.

Mrs. WILLIS MERTON BRYANT, Director of Vocal Department.

STANTON BÄCKER GRABILL,
Pupil of the Chevalier de Kontski,
Assistant on Piano.

STANSBERRY NORSE, Director of Art Department.
Mrs. BELLE McLEOD LEWIS, Director of School of Oratory.

A. E. YEREX, President.

Regular Courses for Music Pupils in all branches of Musical Art, and **Special Courses** for Music Teachers in Mason's New School of Touch and Technic, on Virgil's Practice Clavier and Foundational Teaching, and on the Brotherhood Technicon; in Expression and Artistic Piano Playing; in the New and Approved Methods in Music Teaching; in Vocal Culture and Methods, and in Methods of Teaching Vocal Music in the Public Schools.

Frequent Lectures, fully illustrated, upon Practical Subjects for Music Teachers and Pupils.

A Course on Conducting Musicales and Illustrated Musical Lectures.

Artist, Faculty and Pupils' Concerts and Recitals.

Instruction in Chorus and Choir Conducting on the Pipe and Reed Organ, on the Violin, Violoncello, Harp, Cornet, Flute, Guitar, Banjo, Mandolin and all Orchestral Instruments.

REASONABLE PRICES.—Good Board from \$2.10 a week up.

Valuable Advantages are offered to Students in Art and Elocution by Teachers of Successful Experience.

The College offers **Superior Inducements** to Students desiring courses in its various Literary and Scientific Departments. **Faculty of the Highest Order.**

Normal and Professional Course for School Teachers, **Normal Course** in Kindergarten Methods, **Special Courses** in Business, Shorthand and Typewriting.

ADDRESS FOR YEAR BOOK TO THE

Western Michigan College Conservatory,
GRAND RAPIDS, MICH.

GOTTSCHALK LYRIC ❖ SCHOOL

24 and 26 Adams Street.

FACULTY

VOCAL

L. GASTON GOTTSCHALK, Director.
Helen M. Goodell. Lola M. Gailey.

PIANO

AUGUST HYLLESTED, Director.
Wilhelm Middelschulte.
J. Pizzarello.
Effie E. Murdock.
E. W. Chaffee.

ORGAN

WILHELM MIDDELSCHULTE, Director.
Effie E. Murdock.

VIOLONCELLO
Ernest Woollett.

CORNET
C. P. Nielson.

MANDOLIN, GUITAR, SANJO
Mrs. A. F. Swander.

**SIGHT READING AND
ACCOMPANIMENT**
J. Pizzarello.

HARMONY, COUNTERPOINT, COMPOSITION

Wilhelm Middelschulte. E. W. Chaffee

HISTORY OF MUSIC
A. J. Goodrich.

ITALIAN LANGUAGE
Signor Alfieri.

DRAMATIC DEPARTMENT

JOHN STAPLETON, Director.
Dr. C. B. Hall.

PHYSICAL CULTURE, ELOCUTION
Miss E. H. Denig.

FENCING
Capt. Yates.

DANCING
Signora Timpoul.

ART DEPARTMENT

Oil, Crayon, Tapestry, Pen and Ink, etc
A. Fleury. A. Leroy.

Operatic School.

The long experience Mr. L. G. GOTTSCHALK has had on the grand operatic stage in Europe, as well as in America, especially fits him to teach professionals, who will find with him not only the vocal, but the stage training which is needed by one who wishes to step on the professional stage.

DRAMATIC CLASSES in the evening from 5 to 7, under the guidance of Mr. John Stapleton.

DELSARTE CLASSES under Miss E. H. Denig.

RECITALS every Saturday, after the **LECTURE ON HISTORY OF MUSIC** by Mr. A. J. Goodrich, at 1:30 o'clock, in the School Recital Hall.

ALL COMMUNICATIONS DIRECTED TO

L. GASTON GOTTSCHALK, 24 Adams St.

CATALOGUES MAILED ON APPLICATION.

ARTHUR P. SCHMIDT,

154 TREMONT ST., BOSTON, MASS.

 MUSIC PUBLISHER. 

SOLE AGENT IN THE UNITED STATES FOR

Henry Litoff, Germany; The Ashdown Collection;
Edition Chanoit (Violin Music), and the Vienna
Conservatory Edition of the
Pianoforte Classics.

TEACHERS' FAVORITES.

A List of Standard Educational Works.

Foundation Studies In Pianoforte Playing, by Stephen A Emery. The very best method yet published for use with beginners, and especially children. Price \$1.50. Net.

Head and Hands. By Stephen A. Emery. Fundamental Technique for the Pianoforte. An Introduction to Tausig's Daily Studies. Price \$1.00. Net.

Special Studies In Presto Scales for Pianoforte. By Stephen A. Emery. Op. 20. Price \$1.50.

PREPARATORY EXERCISE. In Pianoforte Playing. By Carl Faeltou. Price, 75 cents. Net.

Method of Pianoforte Technique. By Charles Buttschardt. With additions by Arthur Foote. Price, \$1.00. Net.

Two Pianoforte Pedal Studies. By Arthur Foote. For the proper use of the Damper Pedal. Price 35 cents.

Etude Album for the Pianoforte. A collection of Etudes for the Pianoforte, selected and arranged in progressive order. By Arthur Foote. Price, \$1.00. Net.

100 ORIGINAL DAILY EXERCISES for the Pianoforte. By Edmund Neupert. Op. 57. Price, 75 cents.

24 Short Melodious Studies For the Pianoforte; by A. D. Turner. Op. 30. Price, Pt. 1, \$1.50; Pt. 2, \$1.25

30 Easy and Melodious Studies For the Pianoforte: By Henry Mayhath. Op. 163. In two books. Price \$1.25 each book

18 Easy Octave Studies. In the Major keys for Pianoforte. By A. D. Turner. Op. 20. - - - Price 90 cts.

Progressive Vocal Studies. For Medium voice. By Alfred Arthur. Price 75 cents.

Vocal Method. By Charles E. Tinney. Price \$1.00. Net.

THE ART OF PHRASING. 30 Vocalises by C. Gloggnier-Castelli. Edited by G. Federlehn. Book I. Price \$1.50. Soprano or Tenor, Contralto, Baritone or Bass. Book II. Price \$2.50. Soprano or Tenor, Contralto.

ETUDE ALBUM. For the Organ. A Collection of Etudes for the Organ. Selected and arranged in progressive order with Registration, Pedalling and Fingering carefully indicated, by Everett E. Truette. Price \$1.50. Net.

ETUDE ALBUM For Violin. A collection of Etudes for the Violin, Selected and arranged in progressive order by Charles N. Allen. Price \$1.25. Net.

DICTIONARY OF MUSICAL TERMS. And Elements of music. By Edwin M. Lott and O. B. Brown. Price 80 cents. Net.

PRIMER of MUSICAL FORMS by W. S. B. Mathews. A systematic view of the Typical Forms of modern music. Price, 80 cents. Net.

ELEMENTS OF HARMONY. By Stephen A. Emery. A clear and concise method of teaching Harmony, used for many years by the leading Conservatories and teachers: Price \$1.25; Net.

SUPPLEMENTARY EXERCISES. Chants, and Chorals to Elements of Harmony. By Stephen A. Emery. Price, 50 cents, Net.

Complete Graded Catalogue and Piano Teachers Manual sent free upon application. Mail Orders solicited and promptly filled to all parts of the Country,



MR. W. C. E. SEEBOECK.

MUSIC.

JANUARY, 1893.

MUSIC IN THE POETS.

FROM MILTON TO BROWNING.

"Ah, Music, would'st thou help! Words struggle with the weight,
So feebly, of the false, thick element between
Our soul, the True and Truth,"

"Fifine at the Fair,"—BROWNING.

Like a brilliant after sunset glow, the genius of Milton lit up the departing splendors of the Elizabethan Age. He was, as Taine aptly puts it, "the heir of a poetical age, the precursor of an austere age, holding his place between the epoch of unbiased dreamland and the epoch of practical action; like his own Adam, who, entering a hostile earth, heard behind him in the closed Eden the dying strains of heaven." And surely he brought the echoes of the heavenly strains with him, reflected not only in the grand metrical music of his verse, but in his frequent and beautiful musical allusions.

His father, John Milton, had been an excellent musician, and besides contributing to the famous book of madrigals, "The Triumphs of Oriana," dedicated to Queen Elizabeth, had accomplished one of those feats in contrapuntal writing which redounded so to the credit of the age—a composition in forty parts, for which it was said he received a gold medal and chain from a Polish Prince, to whom he presented it.

With such a musical influence behind him, Milton was saved from rushing into that fanaticism against any form of

music but psalm singing which characterized the attitude of the Round Heads. His Janus-like aspect with one face, his artistic one, turned toward Paganism, and one face, his moral one, turned toward Christianity, is illustrated as completely as anywhere in his musical allusions. The harps and cymbals of the Hebrews, the various modes of the Greeks, their lyres and the organ of his own day, all contribute to the generally musical atmosphere of his poetry.

When he would choose melancholy for his companion he would have

"the pealing organ blow
To the full voiced quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies."

But he could be equally happy with L'Allegro lapped "in soft Lydian airs," to which, no doubt with a lively recollection of his father's contrapuntal exploits, he adds

"Notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning.
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony."

A dainty description which would fit well enough with some of the lovely madrigals of the time.

In "Paradise Regained," Satan has an argument with the Saviour as to the respective merits of Greek and Hebrew music. When Satan is tempting him with the gift of all knowledge, he says of Greece,

"There thou shall hear and learn the secret power
Of harmony in tones and numbers hit
By voice or hand, various measured verse,
Æolian charms, and Dorian lyric odes."

But he is thus answered:

"If I would delight my private hours
With music or with poem, where so soon
As in our native language can I find
That solace? All our law and story strewed
With hymns, our psalms with artful terms inscribed,
Our Hebrew songs and harps in Babylon
That pleased so well our victor's ear declare
That rather Greece from us these arts derived,

Ill imitated, while they loudest sing
The vices of their deities and their own
In fable, hymn or song."

With admirable consistency Milton never represents the good angels singing or playing any of the Greek modes. When marching to battle, they moved to the sound of instrumental harmony, but the fallen angels proceed

"In perfect phalanx to the Dorian mode
Of flutes and soft recorders: such as raised
To height of noblest temper heroes old."

The Dorian mode Plato eloquently describes as the one "to sound the word or note which a brave man utters in the hour of danger or stern resolve, or when his cause is failing and he is going to death." Yet even the fallen angels retain some skill in the music of their former glorious state, for the less aggressive ones occupied themselves while Satan was on his journey by singing

"With notes angelical to many a harp
Their own heroic deeds and hapless fall.

* * * *

Their song was partial, but the harmony
(What could it less when spirits immortal sing)
Suspended hell, and took with ravishment
The thronging audience."

The Sabbath day music of the adoring angels in heaven could hardly produce a greater effect.

It is thus described in Book VII of "Paradise Lost:"

"the harp
Had work and rested not, the solemn pipe,
And dulcimer, all organs of sweet stop,
All sounds on fret by string or golden wire.
Tempered soft tunings intermixed with voice,
Choral or unison."

The angels of Adam's day, according to Milton, had evidently reached a high state of musical culture. They were not under the necessity of waiting until the harp and the organ were invented by Jubal, and with angelic prevision were able to compose their music in the tempered scale, "tempered soft tunings," a knowledge of which man was only painfully to attain unto through the centuries.

Such a passage as this, as well as many others in Milton's poetry, indicate that Milton could have had

no sympathy with the ordinance which passed the House of Lords in 1664, abolishing every form of church music, except the congregational singing of psalms, for, as Sir Edward Deering, who had the merit of bringing in the bill, said, "one single groan of the Spirit is worth the diapason of all the church music in the world." Nor can we imagine his looking on with calmness at the iconoclastic fury which at that time destroyed some of the finest organs in England.

The contest as to the fit form of church music had been raging for years. Before the end of Elizabeth's reign, the religious fanatics had vied with each other in the choice of epithets which they hurled against church music.

One of the most amusing of the objectors was Thomas Becon, who wrote:

"As for the divine service and common prayer it is so chanted and minced and mangled of our costly, hired, curious and nice musicians that it may justly seem not to be a noise made of men, but rather a bleating of brute beasts, while the choristers neigh a descant, as it were a sort of colts; others bellow a tenor, as it were a company of oxen; others bark a counterpoint, as it were a kennel of dogs; others roar out a treble, like a sort of bulls; others grunt out base, as it were a number of hogs."

Thomas Cartwright, however, went so far as to lay the popularity of such church music at the door of the Devil, who, according to him "had gone about to get it so great authority" by making "the world believe that it came from heaven, and that the angels were made to sing after this sort." These objections were refuted by the learned Hooker (in his "Ecclesiastical Polity") who could not see what benefit it would be to the devil to account this manner of singing an invention of the angels. Only when Cromwell took the reins of government did the faction disgruntled on church music gain its point, though be it said to the honor of Cromwell himself, he had a soft place in his heart for the organ.

If the music of Milton's angels was elaborate enough to have horrified a Puritan, the music of the Garden of Eden was simple enough to suit the most orthodox taste. Occa-

sionally, strains from the heavenly choir reached them, but for themselves, they poured forth their songs of praise "un-meditated" and they were more tuneable than needed lute or harp to add more sweetness. If they were accompanied at all it was by the "shrill matin song of birds on every bough." It is a little curious, perhaps, that this simple pair should be conversant with the Pythagorean idea of the music of the spheres, as they seem to be when they address the planets as

"Ye five other wandering fires that move
In mystic dance not without song."

Milton has only two poems which deal especially with music. "At a Solemn Music," a beautiful little poem in which he bids music and verse with their wedded power present a vision of heavenly music "that undisturbed song of pure content," that man may be able to join in it as once did he

'till disproportioned sin
Jarred against Nature's chime, and with harsh din,
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed,
In perfect diapason.

The other is a sonnet to "Mr. H. Lawes on His Airs." If we took Milton's word for it Lawes ought to be one of the most famed of musicians. He wrote the music for Milton's Masque, "Comus," a not arduous task, for it appears that only the two songs "Echo" and "Sabrina Fair," with three other passages were set. More interesting to us now than his music is a change which he, with the audacity of a contemporary, made in the last line of the "Echo" song.

"So mayest thou be translated to the skies,
And give resounding grace to all Heaven's harmonies.
he changed to

"So mayest thou be translated to the skies.,
And hold a counterpoint to all Heaven's harmonies."

In comparing Milton's use of musical allusions with Shakespeare's, it is at once evident that while Shakespeare brings up the most vivid pictures of every variety of secular music, Milton gives us, especially in his angel music, glimpses of the developed state of religious music, and,

furthermore, Milton, with his intensely earnest nature, never places music in the whimsical light that Shakespeare does. Music, in Milton's mind, was hedged about with a sort of divinity, and he was quite lacking in that quality of humor which laughs at what is loved in the very ecstasy of love.

After Milton, there is no English poet until the nineteenth century whose musical allusions are worth dwelling upon. Mr. Edmund Gosse says, "In 1660 it seemed as though all use of the physical eye had been abandoned" and apparently the same was true of the physical ear.

Classicism then had her innings, and when the poets do speak of music, it is not because it has appealed powerfully to their sensibilities, but because music is one of the arts patronized by the highly respectable community of the Muses and is therefore entitled to a due amount of respect.

Yet does not a whole brood of odes to St. Cecilia claim our attention during this period as musical poems? These odes, however, could not in the nature of the case be spontaneous, as they were all written for the special occasion of the anniversary of the martyrdom of St. Cecilia, a festival which, from the time of the Restoration, was annually celebrated at Stationer's Hall. The performances upon these occasions were of an elaborate description, and all the distinguished poets of the time contributed odes to be set to music—Dryden, Addison, Pope, Shadwell, Yalden and Congreve.

As would be expected, all these odes have a striking family resemblance to each other. The power of music to arouse the passions is the prevailing key note, and Orpheus is, of course, made to do full duty as an example of this power. Jubal is another musical personage, who, with his chorded shell, figures in one or two of these odes.

The most original on the whole are Dryden's two odes, the second of which is the famous "Alexander's Feast." The theme of this is unhackneyed, none of the others having touched upon the power of the music of Timotheus, but for a real flash of poetic fancy the first verse of his first song is to my mind away above anything in any of the other poems in honor of St. Cecilia.

"From harmony, from heavenly harmony,
 This universal frame began,
 When nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head.
 The tuneful voice was heard from high;
 Arise ye more than dead;
 Then cold and hot and moist and dry
 In order to their stations leap,
 And Music's power obey.
 From harmony, from heavenly harmony,
 This universal frame began.
 From harmony to harmony
 Through all the compass of the notes it ran,
 The diapason closing full in man."

Addison certainly shakes one's faith in his musical appreciation when he says:

"Let echo too perform her part,
 Prolonging every note with art;
 And in a low expiring strain,
 Play all the concert o'er again."

Nor would it be altogether delightful to listen to a choir

"Whose quick divisions
 Run their rounds.
 A thousand trills and quivering sounds
 In airy circles o'er us fly."

Truth to say, the writers of all these odes show little but an external knowledge of music. They have all conscientiously looked up some musical myths with which to adorn their tales, and conscientiously dwelt upon the varying effects of the violins, flutes, organ and so on, and being more or less masters of poetic expression the result is a pleasing series of poems, but destitute of any true appreciation of the transcendent qualities of music.

The next great cycle in English poetry is that of the nature poets. This return to nature, first manifesting itself strongly in Thomson and Young, reaches its highest point in Wordsworth. The power of the "physical eye" was fully regained, but the physical ear still remains deaf, at least as far as the higher forms of music are concerned. The birds, of course, do their full share of warbling, neither is Orpheus forgotten, and there are frequent references to music in a general way, well illustrated in this passage from Keat's "Endymion:"

"Nor had they waited
 For many moments, ere their ears were sated
 With a faint breath of music, which ev'n then
 Filled out its voice and died again.
 Within a little space again it gave
 Its airy swellings with a gentle wave
 To light hung leaves, in smoothest echoes breaking
 Through copse-clad valleys, ere their death o'ertaking
 The surgy murmurs of the lonely sea."

The poetry of the Victorian era is richer in musical allusions than that of the preceding century. No more beautiful poem upon the origin of music could be conceived than George Eliot's "The Legend of Jubal." It is eminently scientific, for she makes rhythm the corner stone of music, and above all she is alive to the fact that music is in its origin not a product of nature, but of the artistic faculty of man, and as such is subject to artistic laws:

"Jubal must dare as great beginners dare,
 Strike form's first way in matter crude and bare,
 And yearning vaguely toward the plenteous quire
 Of the world's harvest, make one poor small lyre
 He made it and from out its measured frame
 Drew the harmonic soul whose answers came
 With guidance sweet and lessons of delight,
 Teaching to ear and hand the blissful Right
 Where strictest law is gladness to the sense
 And all desire tends toward obedience."

Mrs. Browning and Tennyson indulge occasionally in imagery drawn from music, but the first of all English poets to truly and thoroughly recognize music for what it is, was Robert Browning. There is no confusing in his mind of the functions of music and poetry. Each stands out as a distinct and separate entity, with its own part to perform in world influences, and what that part is for music no student of the philosophy of music can afford to overlook. Possessing a knowledge not only of the names great and small in music, but of its historical development and of its technical intricacies, seldom the heritage of any but the professional musician, joined to a marvellous poetic insight, its depths have been revealed to him, and not only its depths, but also its shallows; not only its divineness, but its humanness.

While the bulk of Browning's poetry is rich in imagery drawn from music, he has written several poems which are

always dubbed "Browning's musical poems." These are: "A Toccata of Galuppi's," "Master Hugues of Saxe Gotha," "Abt Vogler, after He has been Extemporizing on a Musical Instrument of His Own Invention," and among the "Parleyings with Certain People of Importance in Their Day," that "With Charles Avison." Each of these emphasizes a different point of view in regard to musical art. In "A Toccata" there is portrayed the effect on a listener of an old-fashioned toccata. In "Hugues" we are given a glimpse into the feelings of an organist wrestling with a "mountainous fugue"; in "Abt Vogler," the inspired thoughts of a composer; in "Charles Avison," the wisdom of a profound musical critic.

The musicians who figure in these poems have been long almost forgotten; in fact, to the world at large they were unknown until Browning brought them forth from the mists of oblivion and drew their portraits with his powerful pen, since when Browning students have ransacked every musical authority for facts about them, and too often, it is to be feared, in their biographical enthusiasm have failed to grasp what lies in the poems themselves. Galuppi interests us mainly now for his part in the development of the opera. He has the doubtful distinction of being considered the father of comic opera, but where are the fifty-four or so of his operas, comic and otherwise, which were crowned with such brilliant success in his lifetime? Whether Abt Vogler was a genius or a charlatan has always been a subject of contention. If he had not much claim to greatness himself, he was, at least, the teacher of great pupils—Weber and Meyerbeer—and for his organ playing he was known all over Europe. Hugues is an entirely imaginary person—a sort of composite photograph of the old fugue writers, and Avison was, as the poem tells us, once an organist at Newcastle-on-Tyne. He was more than this, however, for he wrote a book on musical-expression, which, in spite of its flavor of antiquity, contains much good sense, although one of his contemporaries, supposedly John Blow, saw fit to pick it to pieces most mercilessly. Such are the heroes Browning has chosen for his musical poems, not by any means the great ones in the art, but none the less fitted for his purpose.

In "A Toccata of Galuppi's" the sole interest aroused in the listener (also player) of the Toccata is an historical one. As the old-fashioned music is heard it makes no direct appeal to his emotional nature. If his emotions are aroused at all it is only through the vision which is conjured up of the Venice with its gay life of the time of Galuppi. He sees in his mind's eye Galuppi seated at the clavichord playing his Toccata to the cavaliers and beauties of Venice, who can "always leave off talking when they hear a master play," although they are in the swim of the delights of a midnight ball. Then he goes on to imagine what Galuppi's music means to these shallow butterflies of a day.

"What? Those lesser thirds so plaintive, sixths diminished
sigh on sigh,
Told them something? Those suspensions, those solutions—
'Must we die?'
Those commiserating sevenths—'Life might last! We can
but try!'

"Were you happy?—'Yes.'—'And are you still as happy?'"

"Yes. And you?"

—'Then, more kisses!'—'Did I stop them, when a million
seemed so few?'

Hark, the dominant's persistence till it must be answered to
So an octave struck the answer."

The picturesque and symbolic use of purely technical terms in these lines is a fine example of this poet's skill in drawing his imagery from any realm of knowledge. Their beauty and fitness will be perfectly evident to the musician, but not so, perhaps, to the uninitiated, and for the benefit of any such who may read this I venture to quote from a former paper of mine* explaining these allusions:

"These are all to be found in the seventh, eighth and ninth verses. The lesser thirds are of course minor thirds, and are of common occurrence, but the diminished sixth is an interval rarely used. So rare is it that I have seen it stated by good authorities that it is never used harmonically. Ordinarily a diminished sixth (seven semitones), exactly the same interval as a perfect fifth, instead of giving a plaintive, mournful, or minor impression, would suggest a feeling of rest and satisfaction. As I have said, however, there is one way in which it can be used,—as a suspension, in which the root of the chord on the *lowered* super-tonic of the scale is

suspended from above into the chord, with added seventh on the super-tonic, making a diminished sixth between the root of the first and the third of the second chord. The effect of this progression is most dismal, and possibly Browning had it in mind, though it is doubtful almost to certainty if Galuppi knew anything of it. Whether it be an anachronism or not, or whether it is used in a scientifically accurate way or not, the figure is true enough poetically, for a diminished interval—namely, something less than normal—would naturally suggest an effect of sadness.

“*Suspensions*, as may already have been guessed by the preceding example, are notes which are held over from one chord into another, and must be made according to certain musical rules as strict as the laws of the Medes and Persians. This holding over of a note always produces a dissonance, and must be followed by a concord—in other words, a *solution*. Sevenths are very important dissonances in music, and a commiserating seventh is most likely the variety called a minor seventh. Being a somewhat less mournful interval than the lesser thirds and the diminished sixths, whether real or imaginary, yet not so final as “those solutions” which seem to put an end to all uncertainty, and therefore to life, they arouse in the listeners to Galuppi’s playing a hope that life may last, although in a sort of dissonantal, Wagnerian fashion. The ‘commiserating sevenths’ are closely connected with the ‘dominant’s persistence’ in the next verse.

“The dominant chord in music is the chord written on the fifth degree of the scale, and it almost always has a seventh added to it, and in a large percentage of cases is followed by the tonic, the chord on the first degree of the scale. Now, in fugue form a theme is first presented in the tonic key, then the same theme is repeated in the dominant key, the latter being called the answer; after further contrapuntal wanderings of the theme, the fugue comes to what is called an episode, after which the theme is presented first, in the dominant. ‘Hark! the dominant’s persistence’ alludes to this musical fact; but according to rule this dominant must be answered in the tonic an octave above the first presentation of the theme, and ‘So an octave struck the answer.’ Thus the inexorable solution comes in after the dominant’s persistence. Although life seemed possible with commiserating sevenths, the tonic, a resistless fate, strikes the answer that all must end,—an answer which the frivolous people of Venice failed to perceive, and went on with their kissing.”

Somewhat dreary is this picture, which the worthy Galuppi’s music shadows forth, and no matter how the lis-

tener tries to reason away the odor of mortality in it, in again comes Galuppi with his cold music till he creeps in every nerve, creaking out like a ghostly cricket.

"Dust and ashes, dead and done with, Venice spent
what Venice earned:
The soul doubtless is immortal where a soul can
be discerned."

Then for the first time the music makes a direct appeal to him:

"Yours for instance, you know physics, something of
geology.
Mathematics are your pastime; souls shall rise in their
degree:
Butterflies may dread extinction—you'll not die, it
cannot be!"

A doubtful sort of comfort which makes the immortality of the soul depend upon a knowledge of mathematics, yet such is the cold and by-gone air of Galuppi's music that that is the best it has to suggest to a modern listener.

In "Hugues of Saxe Gotha" we have portrayed the feelings of an organist who is trying to catch the drift of an old fugue. The description of the ponderous fugue in five parts shows a thorough knowledge of fugue form, and is brought out with the most exquisite humor. It is evidently one of those over-developed productions which flourished during that period in musical history when music had been degraded to the rank of mathematical puzzles.

The organist, being of a philosophical turn of mind, cannot be content with such a stupendous piece of labor unless it contains some underlying thread of meaning; but in spite of repeated attempts he fails to catch its intent, and can only draw his own moral, which is certainly not very complimentary to Hugues, since it insinuates that his music is a web of such utterly uninspired thoughts that it completely shuts out heaven. "God's gold" is "palled beneath man's usurpature."

"So we o'er shroud stars and roses,
Cherub and trophy and garland:
Nothings grow something which quietly closes
Heaven's earnest eye: not a glimpse of the far land
Gets through our comments and glozes."

The organist in this poem seems to lack the historical sense; he cannot throw himself into the spirit of the time as the listener in the previous poem, and so get at least intellectual enjoyment from it; since it moves him personally in no way he will have none of it and turns his attention to Palestrina.

In "Abt Vogler," we reach the very soul of the musician himself, and what is his first thought after he has been extemporizing? Almost as if he were aware of the fleeting influences of Galuppi and Hugues his desire is that his music may tarry. He is the direct opposite of the musician of the Hugues type. He is little occupied with form, he does not consciously fashion his music, but the thoughts of his soul become visible, as it were, in music,

"All through my keys that gave their sounds to a
wish of my soul,
All through my soul that praised as its wish flowed
visibly forth,
All through music and me!"

So transfigured is he with his musical inspiration, that he regards himself as little more than an instrument in God's hands. He compares his art with that of painting and poetry, to the advantage of music, for in painting and poetry,

"Ye know why the forms are fair, ye hear how the tale
is told;
It is all triumphant art, but art in obedience to laws,
Painter and poet are proud in the artist list enrolled:—
"But here is the finger of God, a flash of the will that
can,
Existent behind all laws, that made them, and, lo, they
are!"

These remarks of the Abbe might serve as a text of a lengthened controversy. When it is remembered that music is governed by laws of art as distinct as those of painting or poetry—in fact that of all human art developments it owes most to the ingenuity of man, it seems as if the Abbe were carried away a little by his enthusiasm for his own art, and forgot for the moment that his extemporizing must follow the rules of chord progressions, or else, he was the charlatan he has been called, and extemporized as the child does,

"out of his head." Nor does it seem quite fair to declare that we can analyze the beauty of either painting or poetry. Our words may hover around beauty, but do they ever alight on the very heart of the rose?

But the Abbe, like Galuppi or the type for which Hugues stands, was the fruitage of his time. He flourished during the rising tide of Romanticism in music, at a time when composers, through the awakening power of their own genius, might well think that the gates of heaven were open to them.

The Abbe, however, is not cast down by the thought that his music must perish. It has been to him as a revelation of beauty that can never die, failure on earth is only an earnest of eternal, imperishable beauty in the future.

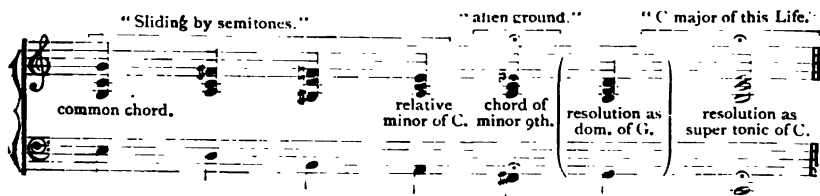
"All we have willed or hoped or dreamed of good, shall exist:
Not its semblance, but itself: no beauty, nor good, nor power
Whose voice has gone forth, but each survives for the melodist.
When eternity confirms the conception of an hour."

The especial point to be noted in this poem is the paramount worth of artistic expression to the artist himself. Music may lose its power to move others, but the effect upon the inner development of the artist when he conceives of an ideal of beauty, no matter how far short it may fall of the absolute ideal of beauty, can never for him be lost, nor for eternity, because he has contributed his jot to the sum of beauty which will one day be completed. In the eleventh verse the poet makes a little slip from the musician's point of view, when he compares evil to discords in music, exclaiming, "Why rushed the discords in but that harmony should be prized?" for, technically speaking, discords are as much a part of the harmony as concords, and just as much to be prized. For a moment Browning forgot to be a musician, and used the terms discord and harmony in a general, unspecialized sense, but he quite makes up for this lapse in the last verse, which contains the only example I know in English literature of a complete modulation in music expressed poetically.

"Give me the keys. I feel for the common chord again,
Sliding by semitones till I sink to the minor, —yes,
And I blunt it into a ninth, and I stand on alien ground,
Surveying awhile the heights I rolled from into the deep,

Which, hark! I have dared and done, for my resting place
is found."

This is the progression:—



Of all Browning's musical poems "Charles Avison" appeals most to the thoughtful musician. Having premised that "there is no truer truth obtainable by man than comes of music," he proceeds to examine what the nature of that truth is. The cogitations of the poet are aroused by the memory of a march of Charles Avison which was in his day styled "grand." Like the Toccata of Galuppi, this march calls up a picture in the poet's mind of those who had marched to it:—

"Dream-marchers marched, kept marching slow and sure
In time to tune unchangeably the same,
From nowhere into nowhere, out they came,
Onward they passed and in they went."

Though the march from the modern point of view was a thin air of small range, and unadorned by novel modulation, yet, somehow, as he dwells upon it, coldness gathers warmth; he is just getting himself thoroughly into the spirit of the time when the march was written, fifes are shrieking, cymbals clashing, trumpets blaring and drums beating, the marchers are striding along in fine style when he is recalled to his own sober self, and falls to philosophizing over the fact that music and musicians have their day and are forgotten, what once absorbed heart and soul can no longer do it:

"Hear Avison. He tenders evidence
That music in his day as much absorbed
Heart and soul then as Wagner's music now,
Perfect from centre to circumference,
Orbed to the full can be but fully orb'd:
And yet—and yet—whence comes it that "O thou"—
Sighed by the soul at eve to Hesperus—
Will not again take wing and fly away
(Since fatal Wagner fixed it fast for us

In some unmodulated minor? Nay,
Even by Handel's help!"

The next point he considers is the relative power of music when compared with the other arts for giving permanent expression to the feelings, but though he concludes that music, the "most attains thereto," there is a "hitch that balks her of full triumph, else to boast." This hitch the poet conceives to arise from the fact that the office of art is not to create, but merely, through the welding together of forms—already known by the intellectual perception—to give expression to the creative impulse of the soul, or to paraphrase Goethe's world spirit, art is the garment by which feeling is seen; and though with increase of knowledge this expression must expand, it can never be more than an approach to the underlying verity. As different eras, then, in the development of knowledge, are reached, art is expressed in forms commensurate with that knowledge, but knowledge passing on to new eras of development, the outward form of art, the only means by which we know its changes, and thus phases of feeling cannot be made immortal by an ever developing medium of expression.

"As well expect the rainbow now to pass!
Praise "Radaminta"—love attains therein
To perfect utterance!—Pity—what shall win
Thy secret like "Rinaldo?"—So men said
Once all was perfume—now, the flower is dead."

Here his mood changes, he would let others note the ever new invasion, while he in fancy tries the experiment of resuscitating the dead music by dressing it up in more modern contrivances of modulation, yet such a method he justly feels to be an irreverent innovation, and he is on the point of making the only conclusion which seems tenable, namely. that

"Music's throne seats somebody whom somebody unseats,
And whom in turn—by who knows what new feats"
Of strength—shall somebody as sure push down

when a truer principle for the enlivening of music that is past presents itself. With the sudden insight of an Abt Vogler, he exclaims, "Never dream that what once lived shall ever die," but his point of view is different. Not only for its creator is music destined to live forever, but for the re-

ipient of the music, of whatever age, provided only they "bring then life to kindle" it afresh, not by wedding with the form, but by throwing themselves into the life and spirit of the time that produced it. What then is this truest truth obtainable by man that comes of music? Simply that since music comes nearest to translating the deepest emotions of man into palpable form, and through its affinity with the ever changing, developing nature of all art, it is the most perfect symbol of human development,

" As Hope,
Fear, Joy, and Grief though ampler stretch and scope
They seek and find in novel rythm. fresh phrase,—
Of Music's dim beginning—even so,
Were equally distant in far days,
Truth was at full within the long ago,
Alive as now it takes what latest shape
May startle thee by strangeness."

Since this is so, we cannot afford to forget Handel for Wagner, we must cultivate that historical sense and perception of relative artistic value which will lead us to appreciate every great musician in relation to his time, a sense which the literateur possesses to a high degree in the enjoyment of his Chaucer or his Spenser. We must extend the range also of our own emotions so that our hearts may beat in sympathy with the aspirations of the seventeenth century as with those of the nineteenth, with the work of Hucbald and his consecutive fifths as with Wagner and his consecutive sevenths.

HELEN A. CLARKE.

BOSTON.

DEVELOPMENT AND CHARACTER IN PIANO LITERATURE.

II.

The principles of pianoforte style introduced in the sonatas of Ph. Em. Bach mark the beginning of a new era in piano literature. The innovations, daring and reckless as they must have appeared to the scions of the old school, and striking as they are in comparison to the severe style of organ compositions of the time, are beginning to show now and then in the works of contemporary writers for the clavier, who have worked energetically though not with equal success, in the same direction. The great composers of the second period, Haydn, Mozart and Beethoven, are fully occupied with the further development of this typical style, while the efforts to formulate the ideas first applied to the sonata movement by Scarlatti bring about finally the perfected great art form, the sonata.

Joseph Haydn (1732-1809) received a thorough practical education in music as one of the choristers of St. Stephens at Vienna; engaged as accompanist to one of Porpora's pupils. In 1751, he became attached to the distinguished singing master and composer as "famulus" and remained with him until 1754, and, having great facility in acquisition, picked up much of the master's method of composition. His first symphony was produced in 1760, and as orchestra conductor to Prince Esterhazy (1761-1790) he composed a long line of similar works for orchestra and ensemble. Two visits to England brought him many honors and pecuniary benefit.

Haydn, who seems to have been but an indifferent piano player, began to compose at a time when the clavier was still a very imperfect instrument, and when Ph. Em. Bach was beginning to become famous, while towards the end of his long career as a composer the piano had arrived at a

comparatively high grade of perfection, and piano technic and piano music had developed in an astonishing manner. It is a matter of small surprise, therefore, that some of his sonatas show a sort of primitive style, while others are of considerable value and importance; and, since there is no successive opus number, it may be taken for granted that the better works are of later date.

Haydn, who is honored with the distinction of being the "father of modern instrumental music," has during a long lifetime, chiefly devoted to orchestra and ensemble works, composed some thirty sonatas for the piano alone. These sonatas show a marked improvement over those of Ph. Em. Bach inasmuch as Haydn gives each movement a rounder form; the motives are carried out with greater consequence, the different parts of the movements are clearer defined, the second theme—which is wanting in the sonatas of Ph. Em. Bach and in Haydn's, very probably due to his early relation to Porpora and his consequent intimate acquaintance with the Italian method of composition—is well developed, claims considerable attention and gives the movement some dramatic force and musical importance. On the other hand the number of movements and their co-relation and import are still arbitrary; some sonatas have two, others three movements, as though without pressing reasons one or the other movement had been left out; the different movements are not always of the same artistic and musical merit, and few are the sonatas in which the movements appear somewhat evenly graded according to their inner value and to their effect.

The melodies are more euphonious and accompanied at random; two, three, or more parts, sometimes in strictly independent development, change from measure to measure; a given number of voices is nowhere carried out, full harmonies in close position or wide range change with rhythmic or harmonic figuration, and as the musical essence adapts itself more to the peculiar character of the instrument it gains in expressive power. Though Haydn's ideas are neither of great weight musically nor in expressive quality of great depth and variety, their character, unaffected and of a childlike simplicity, is of a youthful, vigorous spirit which

is enhanced by a graceful musical exposition and a genial contrast in the themes.

Wolfgang Amadeus Mozart (1756-1791) born in Salzburg, the son of one of the ablest musicians of his time, gave early proof of the most extraordinary gifts, which were developed with loving care. The little genius became known to the musical world in an extended concert tour (1762-1766) and created the greatest enthusiasm everywhere. A prolific composer, he published his first sonatas in Paris, 1765, and at the age of twenty had written over two hundred compositions, including operas, masses, symphonies, quartettes, sonatas and concertos.

Mozart, undoubtedly one of the most gifted of our great composers, was of a genial tenderness and nobility of feeling which not only prevailed his character, but is the dominating essence of his works. Admired and all but spoiled by enthusiastic lovers of art when a precocious child, his matured genius failed to receive the ready recognition, and in the bitter fight for existence this loving disposition and loftiness of character appear to have been the safeguard of his artistic self. A never failing beauty of sound which seems to penetrate all his harmonious combinations, a refinement in musical characteristics and a superior power of formation lend a charm to his works which is ever fresh and entrancing.

Among his operas, symphonies and quartettes are master works of musical art, works of perennial beauty. Piano literature claims a large number of sonatas, concertos, variations, ensemble and smaller works of undisputable merit. One of the greatest pianists of his time he was much more qualified to promote the new clavier style than his contemporary and friend, Haydn. The grace and elegant ease of his playing is manifest in the brilliant figures in his concertos, which show a rich and varied development of technic. A refined musical idea prevails in all his works, and as the noble, heart-winning melodies gain in importance, the passages become more subordinate, so as to better carry the ideas and to impart their spirit to them. As the piano gains in volume of tone, the melody gains in breadth, the embel-

ishments are scarcer and less given to mannerism; greater clearness and distinction in melody and passages make the construction more interesting and as the different parts assume more definite relation to each other, their meaning is better defined.

The sonatas are not always of the same perfect type. Some of them may have been written for pupils, and the sonatas of later date are certainly maturer than the earlier ones. The number (three) of movements is uniform in the sonatas and concertos. In the construction nothing is indistinct or doubtful; each part has its fixed place and is properly carried out, though capable of greater development. The first movement is more elaborate; the second in form of the "lied," and the last mostly the rondo. As the cantilene in the middle movement begins to spread itself more, the two other movements assume a more decidedly lively character. In the concertos a general musical idea establishes organic connection between the piano and orchestra, the technical display, more varied and brilliant, seems to carry out the musical spirit without predominating.

A number of smaller compositions, the gigue, the rondos in A minor and F major, and the fantasies in C minor and C major (with fugue) are of great artistic beauty and in poetical sentiment, originality of invention and beauty of form, true children of Mozart's genius; as they have retained a certain freshness, even in outward style, they may be found occasionally on the artist's repertoire. The sonatas and concertos, though full of beauty, have been superseded by more elaborate works of the same order, but offer a variety of matter to the student, which is of the very highest value.

Mozart's great rival at the piano, Muzio Clementi (1752-1832) the greatest piano virtuoso of his time, superior in execution and finish, but lacking much of Mozart's genial nobility and grace of expression, is as a composer of sonatas much more prolific than the latter. In his hundred sonatas there is no material change in the form, but the improvement in the clavier style is very marked, and Clementi's influence on the further development of piano music is much greater even than Mozart's. A thoroughly systematized fin-

gering and wider position of the hand enabled Clementi to play chords and passages which had not been attempted before; greater independence in finger and wrist movement made it easy for him to play thirds, sixths and octaves with great smoothness and rapidity. His sonatas have beauty of form and elegance of style and are pleasing and effective, yet they often make the impression of elegant studies, since he uses them for the display of his new and brilliant passages. His allegro movements at least are based on some prominent piano figure, and even the melodious parts serve more as an offset to the passages than as expositions of a musical idea. This gives Clementi's sonatas something dry and pedantic; and even in his adagios, which are at times of remarkable breadth and artistic conception, he never rises to the power of truly poetic expression.

Of infinitely greater value than the sonatas is his "Gradus ad Parnassum," a collection of etudes, which has no equal in piano literature and almost rivals in importance Bach's "Well Tempered Clavier." The experience of a long and very successful career as virtuoso and teacher enabled him to give to the pianistic world a work which has outlived all the periods of improved piano technic, and is even to day altogether indispensable to the student.

Mozart's beauty of form and refinement in musical characteristics, and Clementi's achievements in the technical development of the clavier style were the legacies left to the master spirit whose position in musical art and piano literature is the most exalted and indisputable. Ludwig van Beethoven (1770-1827) not only materially increased the rich variety of Clementi's style, he enlarged and perfected the sonata and gave instrumental music the dramatic force, the pathetic and passionate inner power of expression, which make it truly the language of emotion.

Born in Bonn, December, 1770, where his grandfather was court conductor (1761-1773) and his father a tenor singer and violinist, he inherited strong musical inclinations, and at an early age developed an easy musical apprecia-

tion and technical facility. A steady, systematic education seems not to have been allotted to him, yet under the tuition of several more or less worthy instructors he acquired good facility in piano and violin playing and composition, so that he was appointed assistant court organist in 1783. A visit to Vienna in 1787, which brought him in contact with Mozart, was of short duration, but in 1792 he made his home there to study with Haydn and later with Albrechtsberger and Salieri. In 1795 he published three piano trios—which seem to have been projected already in Bonn—and three sonatas, Op. 1 and 2. These works made him at once the foremost of living composers in these genres, and his superiority over similar works of Haydn and Mozart was plainly manifest in the greater pregnancy of his ideas, greater freedom and refinement in artistic formation and an original style in the treatment of the instrument. Each successive year brought new and more important works, which received marked notice—glowing praise and highest admiration on the one hand, severe criticism and direct opposition on the other. Beginning about 1798, his hearing became affected, and in spite of every effort the evil continued to grow, so that in course of time he was reduced to total deafness about 1815. Excluded from the world of sound, he continued to produce works of increasing grandeur and beauty until his death, March, 1827.

There is no composer whose works, from first to last, show such marked and steady advance, each far surpassing all similar works of other composers, and only outclassed by his own later efforts in the same direction. With each new work he seems to gain new power, and more and more surprisingly his artistic individuality continues to unfold itself. In his earlier compositions he manifests a perfect harmony in form and material, so that melodious beauty and the meaning and expression are congruent. He shows a well pronounced individuality, great depth of feeling and a complete mastery of all that is required to bring it out properly; yet with all these strong and original points he finds his example in Mozart, as is clearly seen in his manner and construction. Particularly striking and far in advance of

Mozart, so as to seem even in this period of homage to the latter's genius, totally new and original in every way, are the beautiful, large-hearted and dramatic adagios, which, in their touching expressiveness, attain almost "speaking" quality.

More and more his marked, strong and exuberant individuality claims prior consideration and with his third symphony, the "Eroica," arrives a noticeable change; the forms are considerably wider, the ideas gain greater breadth and are saturated with expression, and the treatment is of greater freedom and variety; not only the striking beauty and simplicity of the melodies and the full assurance of perfect form are to be admired, but the power of invention, the subtleness of musical characteristic and a conciseness in the motives which admits of a surprising thematic construction; the musical impulse is deeper and more lasting, and the imagination richer and more daring.

With the increasing difficulty in hearing—the left ear still retained a semblance of life, so that loud and distinct speaking had some effect—Beethoven begins to disregard the taste and liking of the public; more and more he appears to lose connection with the world; his inner life seems to be more active and the strong current of feeling gains in power the more it is withdrawn from outside influence. His ideas seem to be more inspired and replete with feeling—"from the heart, and may it touch the heart"—in the power and truth of expression they are more touching than those even of the second period, and as though he wished in the sunset of his life to send a friendly greeting to his great compeer, Bach, he cultivates the polyphone and fugue style. To give full and direct expression to his ideas he manifests greater severity and labor in writing and in increasing subjectivity gives birth to the most beautiful thoughts and an interesting thematic work. The mastery of form is still fresh and appears at times to have grown even stronger than in his period of plastic grace and strength, but the form is less translucent than formerly, and neither form nor idea will unveil its beauty at first sight to the student. Like a prophet he is far in advance of his time

and ever new wonders of the art are revealed to these that persistently seek the inner essence under the always promising but slowly yielding outer shell.

The improved technic of Clementi broadens the style of Haydn and Mozart; the piano passages become richer and more varied; Clementi's wider positions and richer chords with their full and saturated sound reflect in Beethoven the full import of the inner character; in the thematic work the ideas are brought into ever new connection and juxtaposition so that in increasing intensity they give a more complete significance of expression. Thought and feeling are equally strong and refined, and while the artistic idea is everywhere in harmony with a perfect form, the pregnancy of the idea becomes more and more the moving essence, thematic work gains in refinement, the contours of the different parts and periods are less pronounced than formerly and the reading becomes more a matter of study. Every one of his works is a new revelation; there is no mannerism of any kind and what can be said of one of his compositions does not fit the other. This incomparable versatility gives Beethoven something sphinx-like, is the prime cause of his all surpassing universality and makes him the adored of the admirers of perfect form as well as of those that worship absolute individual freedom in the artist. Beethoven has the most refined and exacting sense of form; wherever in the sensitiveness for unity of character in the whole work and the themes and motives in detail he cannot make use of the same pattern, he manifests his extraordinary power of artistic formation in finding the right and fitting outer form for a characteristic idea. Thus the sonatas are not only products of a most unfathomable nature and artistic imagination, but veritable patterns of select form.

The power of feeling in its development depends on the consciousness and activity of thought, and music, as the reflex of an emotional life, necessitates an intimate connection of thought and feeling. Musical thought in Beethoven may be said to have its source in emotional life itself and, completely confined to emotion, it brings in artistic concep-

tion the minute changes of feeling and expression. Where thought and feeling in mental training and free imagination are congruent in artistic conception musical characteristic will be the most perfect; the more varied the emotions and the more they are carried out to a complete exhaustion of feeling, the greater the versatility of character.

This power of thought continually engenders new material fitting to the character of the work, the themes and motives in their higher pregnancy require greater scope in elaborate exposition for which the fundamental character of the work—light or graceful, proud or daring, of joyous expression, jocose humor or boisterous merriment, tranquil pensiveness or serene tenderness—gives the conditions. To find room for the new material Beethoven created the characteristic episodes to his principal periods which, far from obstructing the importance of the latter, help to carry and elevate them as he knows how to subordinate without losing rare musical beauty even for less important parts. Thus the more elaborate part—*Durchfuehrungs-satz*—is worked up most effectively in counterpoint and modulation so as to be frequently the culminating point of the whole work. The different movements are extended by one or more additions—*codas*—which give the expression a more complete and consummate development and in this particular Beethoven's greater maturity of artistic instinct is most manifest over his predecessors. The *scherzo*, which he adds to the sonata as a fourth movement, gives him occasion to spread his burly humor; yet even here he varies the character by always carrying out a different idea from the phantastically serene to the most extravagant. Artistic individuality has perfect freedom even in the number and character of the movements, everywhere the idea is in perfect harmony with the form so that even his sonatas in two movements are, by way of contrast, perfect types of this genre.

As was customary with popular composers, and intended, perhaps, as a concession to the large class of amateurs. Beethoven has written a number of variations in the light and graceful style and in time he developed this form with all the energy of his genial nature. The variation is well fitted

for a slow sonata movement whose tendency is always more or less plastic repose and where purely individual feeling frequently finds expression in the lied or aria. Beethoven's variations develop the expressive quality of the aria in all its various phases, and by continued mental examination the feeling becomes clearer defined, more idealized and obtains greater power and insistence. The thirty-three variations on a valse of Diabelli, are the most stupendous; the manner in which the composer reconceives the musical and artistic possibilities of the theme (in itself of inferior merit) in ever new form, idealizes and changes the expression at every step, shows almost every contingency of refined musical thought and artistic formation and makes this work, the last for the piano, one of unique and solitary grandeur.

The concertos present an equally marked development in form and idea. The first shows much of Mozart's instrumental style, but the grace and beauty of form and originality of invention is as markedly Beethoven's. The second is written much in the same manner, lacking, however, some of the sweet grace and winning tenderness of the first. The third in C minor is of much larger mold yet, save for the grand adagio, still in Mozart's spirit. The fourth in G and the fifth in E flat are among the most beautiful compositions of the second period. The one of idyllic feminine grace and beauty; the other full of manly power, burly humor and—in the adagio—of romantic reverie. This last in E flat, commonly named the emperor concerto, marks the culminating point in this class of composition which has never been obtained since.

In ensemble music with piano we have a long line of compositions, duos, trios and a quartette, all of which have their own individual character and beauty; their form is like the sonata for piano alone and all that has been said of the sonatas can fitly be repeated here. It is needless to say that here as in every other genre he surpassed all his predecessors, and that in some of them he still stands unrivaled to the present day.

An ill regulated education, the absence of loving care on the part of his parents—the father was as severe and un-

trustful as the mother was overindulgent and incapable—laid the foundation to his later unsociable habits and unguarded manner in life. He was genial and of winning personality to his friends, but careless of their good will and affection; witty and humorous, yet always distrustful and in his transactions occasionally not overdelicate; full of his own artistic importance to overbearing, while ruthlessly fault finding with others.

Such was his character in real life; yet if artistic personality is the result of man's thinking and feeling, the outcome of his inner essence, we have a number of characteristic traits which give a picture of the most refined quality. Capable of idealizing all that moved him and of the realizing to such perfection the full measure of truth and beauty, he must have lived an inner life which is truly enviable. In the beauty of form, the most exacting truthfulness of expression and a discrimination even in the smallest details there is no one superior to him in the *oyrwhol-intthe* of fine arts and letters.

The eminently brilliant passages which were a prominent feature in Clementi's sonatas—made subservient to superior musical thought and feeling by Beethoven so as to form a rich and varied background to musical characteristic—were taken up, remodeled and enlarged by a number of excellent pianists and musicians of great fame and ability in their days, whose depth of feeling and power of thought were, however, even less than Clementi's equal to the richer display of material. A finished style and well matured expression in playing and good taste and form in writing give as little claim to individual character and the power and beauty of ideal life in music as the observance of the conventional rules of good society is a token of man's inner worth and value. The efforts of these men of undeniable talent and great musical respectability, directed mainly to a tasteful display of their pianistic ability in beauty of tone, smooth, harmonious progressions, pretty melodies and well rounded phrases, lacked not the symmetry of form which could be studied (and if need be copied) in the many beautiful examples, but

the corresponding inner essence of thought and feeling. The arrangement in proper periods manifests good sense of proportion and insures variety, but the inner force which controls this arrangement is not always apparent; the phrases are brought in a certain well arranged manner, but the logic, more or less potent, by which each part leads to something that is to follow and by which all the phrases and motives contribute to the general impulse, is wanting and the connection and relation of parts seems often merely mechanical. Piano music thus lost in beauty of character and expression what it gained in beauty of sound and material display. The greater bulk of these compositions was written for pupils or, better still, for the market; and although many excellent traits are found in the works of these writers their importance was a lasting one mostly for their day.

Joh. Ludw. Dussek (1761-1812) pupil of Ph. Em. Bach, is a most prolific composer, in whose works expression rises sometimes to passionate outbursts to change again with commonplace phrases and an overcrowded exposition. Aug. Eb. Mueller (1767-1817) and Ludwig Berger (1777-1839) have left many works, and Ignaz Pleyel (1760-1831) who was a very popular composer. Most of the works of these three writers have altogether disappeared. John Bapt. Cramer (1771-1858) and John Field (1782-1837) the two famous pupils of Clementi, still hold a respectable place in piano literature, the first in a set of etudes of good technical and musical quality, the latter in a number of smaller compositions—nocturnes—of great beauty of form and elegance of spirit. Pianists of extraordinary ability, they have written many meritorious sonatas, concertos and a variety of other pieces which are now scarcely known to have existed.

Aug. Alex. Klengel (1784-1852) also a pupil of Clementi, devoted his maturer years to the perfection of a work—little known, yet of rare merit—of canons and fugues, similar to Bach's "Well Tempered Clavecin." These (48) Canons and fugues are of singular beauty in form and counterpoint, musically interesting and in their (modern) spirit original so that they offer valuable material for a sound development in the polyphonic and legato style of playing. Joh. Nep.

Hummel (1778-1837), a pupil of Mozart, shows in his compositions great clearness, correctness and beauty of form fully adequate to his great fame as a classic player, yet he lacks the inner warmth of feeling and matured thought; the fire of genius is wanting to give his works a valuable musical character, and it is for the beautiful technical display mostly that the concertos and the septette retain their artistic value.

Of a decidedly higher order are the piano compositions of C. M. von Weber (1786-1826), whose fame in musical art rests on the merit of his operas. Simplicity and truth of expression—with a shade, however, of coquettishness—give his melodies a very popular character; graceful nobility seems to come to him in the spirit of romantic chivalry, and the brilliancy of his passages is more dazzling and original than any before his time, Clementi not excepted. In the pyrotechnical display a melodious element often appears latent which gives it an elegant musical stability even to picturesqueness, and the vigor and fire—not coming and going in fitful starts—seems to be sustained with energetic constancy. Alongside of Beethoven's incomparably nobler and purer works these good traits appear to less advantage in his sonatas and concertos, but in the *Concertstueck* and a number of smaller works he has furnished the prototype of many a refined composition of the later piano virtuosos.

Classical repose in Beethoven's works of the second period made room for greater subtileness and refinement of expression in his last period; imagination "which bodies forth the forms of things unknown" begins to hold a more important part, the idea is pursued almost to the utmost limits of thought and feeling, and though losing sometimes in restful beauty, the composer gains in power of expression and subjectivity. The spirit of romance, which in mysterious forebodings seeks conclusion with the preternatural, whose spritelike aspirations find mystic voices in the whispering winds, murmuring waves and rolling thunder, begins to fill musical form. Inciting the feeling and imagination without giving a definite expression to the one or a distinct idea to the other these forms are filled with terror and fear, grief and sorrow, longing and dreaming, joy and gladness, and the

indistinct, nebulous and indefinable finds occasion for new revelry in sound.

The adagio of Bach's Italian concerto and his chromatique fantasie are full of romantic spirit. Beethoven in the first movement of the so-called Moonlight sonata, and more or less in all his slow movements, is given to romantic reverie, but what heretofore appeared occasionally as a greater exuberance of feeling bent on more conclusive expression, now rises to greater importance and becomes a prominent characteristic feature in musical art.

Franz Schubert (1797-1828), the son of a school teacher in a suburbs of Vienna, brings in the genial facility of conception an almost sententious method of expression and an ever increasing conciseness of form; and a lyric individuality of feeling to the most complete expression in the "lied," and is alongside of the classic composers, the most pronounced representative of the romantic school. His earliest compositions, written when he was barely thirteen years old, are full of preternatural imaginings, and the almost unparalleled productivity in a short period of seventeen years is hardly more astonishing than the exuberant phantasie and wonderful artistic sensitiveness which found for every mood the most plastic expression, exhausting the feeling in every shade and detail.

Schubert's sonatas and the two fantasies are on the average not as perfect in form and finish as his songs. The incessantly working imagination and the lyric essence of his artistic nature do not always reach the concentration in the material which is desirable in the larger forms, and the dialectic exposition of the classic composers is often wanting; the different movements are frequently too long, so that where in the rich power of his fancy he does not find the right limit, the effect of the whole work is considerably weakened. Critical observation and continued detailed examination which insure a well matured balance in the proportions, and thorough musical training in thematic work and counterpoint are not the strong point, yet the details are full of beauty, a sensuous freshness prevails which keeps the player spellbound while the hearer who is impressed by the effect

of the entire work misses the contrast of the themes, their opposition and the consequent dramatic impulse in the movement. The blending of joyfully rising, almost excessive vigor with the increased intensity of tenderest emotions, the passages full of heavenly song, the fresh humor and the interesting, sometimes piquant rhythms pass by as so many beautiful images one more enticing than the other, like fairy stories growing out of the very nature of the instrument and in their fullness of saturated sound a very Lethe for individual moods.

In ensemble music—two trios and a quintette with piano—Schubert unquestionably ranks higher than in the sonatas for piano alone. The thematic work is not of the vigorous classical type, and the composer loses himself at times in his “heavenly lengths,” but an almost individual impulse seems to be imparted to the different instruments which carries the movement along more satisfactorily.

In his smaller compositions Schubert rises to the full importance of form and expression. The magic spell of an absolute beauty of sound—in itself of romantic essence—in the refined and original combinations full of playfully tender, dreamy or happy revelry finds a fitter place in the narrow form. The “*Momen's Musicales*” and *Impromptus* are tone pictures of unrivaled beauty, full of character and poetic sentiment and in this form the forerunners of the later “*Songs without Words*” and the characteristic pieces. In the *Valses*, *Laendler*, the *Polonaises* and *Marches* for four hands—heretofore scarcely more than popular dance forms—he shows such characteristic refinement in melody, such variety of rhythm and withal such healthy sense of enjoyment and sweetly alluring, interesting moods that in their greater variety of expression and their higher aims they must now be recognized as typical art forms.

ADOLPH CARPE.

CHICAGO.

CYRIL TYLER: HIS ABILITY AND GENIUS.

The wonderful child, who is the subject of this article, was fortunate in being born in the land of Song—beautiful Naples, twelve years ago, while his parents were studying there. All who have heard him, seem to agree perfectly on one point—that he is a genius. All the gifts Nature usually bestows on a mortal, she has granted him.



CYRIL TYLER.

tens when one talks to him, with the repose of a philosopher. His head is of splendid proportion; his eyes are large, full of expression and deeply penetrating. Although he does not know it, because of his unconsciousness of all his latent power, he is nevertheless full of magnetism, and exercises it over one person or a whole audi-

It seems that in the superficial life we live now-a-days, nature's wish was to endow him with all the requisites to conceive art in its perfection. Not often is she so generous as to lavish all her treasures upon one soul. Has such a child as this appeared since the days of Adelina Patti? I know of none. Cyril is intelligent, quick, attentive, and lis-

ence, with equal power. It is no will of his own, for as soon as he steps upon the stage, in his own peculiar little walk, and stands before the public, one can hear a pin drop. He stands there without the conceit which accompanies a great many successful artists, but nevertheless impressing the audience by his very presence.

Until he was three years old, he imbibed the essence of his parent's studies. From the time he was conscious of hearing anything, he heard music; he heard singing; artistic singing. His father's voice (Signor Tagliere) more than once no doubt, made him happy with a recitative and aria from a grand opera. All the music he ever heard was good, therefore he unconsciously knows and likes good music. Sentimental, sad music, seems to bring his whole soul into his voice. From a psychological point of view, this boy would make a most interesting study. We will consider here, only his ability and his genius, without reference to the psychological conditions. Where his genius is most palpable is in his rendering of different arias and songs. We will take, as a splendid example and a most difficult one, the Ave Maria of Bach-Gounod. It is sung by all great artists, and no doubt, well sung, but where and when, did any one ever hear it as Cyril sings it? Never, on the stage. The only place one can hear and feel that religious atmosphere creeping over one, is in a convent, where the women who have given up the world and are looking only for happiness from above, do indeed open their souls to their God, and dwell in close communion with Him!

When this boy begins the first tones of the Ave Maria, one feels his soul has left the earth, and opens itself to the One, from whom he is looking for comfort. It is indeed a prayer. The genius of the child twelve years old has its full scope in the melody which springs from his soul. Where does he get that inspiration? It is given him, and that is all one can say about it.

The reason most singers, however well they may be trained, leave us unsympathetic and produce no elevating effect, is because of the fact that they are not inspired. They sing because they have a voice. yet they do not bring

us nearer to God by singing a sacred song, but that is what Cyril Tyler accomplishes. He carries us with him. After singing the Ave Maria, he comes out and enchants us with Schubert's Serenade. No longer is the influence upon us the same; another sentiment has taken possession of him; he renders that love longing, that desire to have the dear one come to him, with all the ardor of a fervent lover. In contrast to the Ave Maria, this song is one more proof of his genius, for pure as he is from all human passions, he cannot, from his will, bring himself to express a feeling he has never experienced. Still his accents are imploring, no longer in a religious way, but in a loving prayer. That is what no one can give; no one can teach. It must be felt, and in order to affect others, it must be true and sincere.

From an artistic point of view, he is still more wonderful. With his genius he had nothing to do; it was given to him. The greatest praise for his ability as a singer, is deserving, not only to him, but to his father and mother, who have been his teachers. His voice was given to him, but his execution has been his work. He should be as a lesson to those, who, being blessed with good voices, will not labor to gain the fullness of their gifts. Of course, there is a great difference in students; some are gifted one way, some another; some require longer time than others to reach the same results. With this boy, execution is an easy matter. His voice is naturally very flexible, but however easy the execution may be, it must be done according to the laws of rhythm, and elaborate schooling is evident in all his work. Cyril has really studied all his life, but within the last few years the greatest attention has been bestowed upon his vocal instruction. Whoever hears him sing the "Shadow Song," or the "Carnival of Venice," and knows anything of singing, will realize what studies he must have gone through to be able to give a perfect rendition to such difficult arias. He likes to sing; it is his greatest pleasure, and therefore is no work for him. One can feel he enjoys it, as much, if not more, than his audience. His pianos and pianissimos are exquisite; his staccato notes could be envied by the greatest

artist; they are flute like. His runs are clear and always well accented; his tempo is always strict; he takes no liberty whatever with what he sings. He respects the author's desire, and in that, he is a lesson to almost all singers. Of course, I except the great artists, who consider an author's composition their own, and are not conceited enough to wish to improve it probably by ruining the very thought of the writer. Even famous artists have been wanting in this consideration. For example, Christine Nilsson. She was the ideal Marguerite. She looked it, and her very stature and complexion made one feel that it was indeed Goethe's Marguerite. One day at the Grand Opera House in Paris, where she was rehearsing the part before the master, she so changed a cadenza from the manuscript that Gounod said to her, "Mademoiselle, that is very lovely, and you have sung it beautifully, but I do not know what it is; it is not my Marguerite; it is your own. I wish you to sing *my music* just now, and not yours." It is a great pity more authors are not about when their music is sung; but it is principally the fault of the teachers, who do not insist on a pupil's reading of a song or aria as it is written. Tosti, for example, takes so much pains in marking his music just as he wants it sung, that it vexes him beyond expression when his songs are sung carelessly. Cyril never does this, and it is most refreshing to hear him from that artistic point of view.

Phrasing, which is so rarely taken into account, even by so-called professionals, is with him delightful; if he makes a portamento, it is with all the delicacy of an Italian master, without dragging or slurring. It is a delightful portamento with a decrescendo beautifully shaded. He sings in several languages, and his pronunciation, enunciation and diction in each are indeed remarkable. Very few singers these days realize that singing does not mean simply to produce sounds, which may please people at large. They do not stop to think that good singing means several studies, and one of the most important of them is diction. His voice is as true as steel. He sings recitatives which are the greatest test, with the purest intonation. His memory is remarkable, for not knowing any other language than his own, he

sings perfectly in French, German, Italian, and a few others. If one listens attentively, not one word is lost. As an artist, he possesses all the *appanage* of a great soprano. He is fortunate in being under the direction of so able and so good a judge as Mr. Edgar Strakosch, for his work is well divided with his recreations. His voice is taken care of much as Adelina Patti's was by Mr. Strakosch's distinguished uncle, Maurice. A young voice, and especially that of a boy up to a certain age, requires the greatest care, in order that it be not overtaxed, thereby ruining its future welfare, and we owe one of the greatest examples of such preservation to Mr. Maurice Strakosch, to whom we are indebted for having heard Patti so long. Had he not interfered when she was a very young girl and inclined to sing beyond her strength, she would undoubtedly have ruined the voice which has charmed the world so many years, and is yet full of power.

E. A. M.

BOSTON.

THE MODERN ORCHESTRA AND ITS MISSION.

A TREATISE ON PRACTICAL INSTRUMENTATION.

(FIRST PART.)

A great literary authority has said of no less a personage than George Meredith that his style is an impertinence. It certainly is inexcusable. That he is a great thinker and a wonderful student of human nature no one can deny, but he chooses to put his noble thoughts before the public in a very bad light, hampered beyond all question by his heavy, complex and ineffective style. In a different art and in a somewhat less degree the same is true of Johannes Brahms and his methods of instrumentation. But he is even less excusable than Meredith, for there are certain laws of music which are not merely personal fancies; they are founded upon the eternal and changeless principles of what "sounds well." Josef Rheinberger, unquestionably the greatest living teacher of composition, has this phrase constantly on his lips in the class room: "That will not sound well; change it so that it will sound well." And in this he is surely right. It is true that the higher grades of music appeal strongly to the intellect, but that appeal is none the less made through the ears. This is especially true of what is called "absolute music." In operatic writing or in program music certain harsh and momentarily dissonant effects may be desirable to illustrate certain ideas, sentiments or acts which this class of music endeavors to represent, but absolute music is too ethereal an art product to justify the use of such meretricious and unworthy methods of gaining effectiveness. Absolute music should always "sound well" and in order to attain this result in orchestral writing, the composer must not only be thoroughly conversant with all

that the art of modern instrumentation teaches, but he must also be possessed of that inborn and intuitive sense and feeling for tone-color which is not granted to all—not even to all composers—Brahms himself being very deficient in this respect, as has already been stated.

This seems the only fair way of looking at his shortcomings in this detail of his art, for it would be manifestly unjust and untrue to assume that he is ignorant in this important particular. Either he deliberately neglects the finer phases of the art of instrumentation as superficial and unworthy of special attention, or else he has not that inborn sense for tone-color which would be equivalent to the rest of his musical genius. It might be maintained that this latter view is belied by some of the exquisite orchestral effects which he—alas, only occasionally—introduces. At all events it is not the purpose of this article to investigate precisely why he is lacking in this respect; the fact that he *is* so sufficiently points the moral desired.

With regard to the former view it must be maintained that in precisely its superficial aspects the music of our own times, and probably of the future, must be studied and judged. Strictly speaking we have nothing original nor are we likely to have. The composer of to-day takes rank according to the ease and elegance, combined with power and intensity, which he exhibits in more or less rearranging already existing material. The absolute creative composer is a thing of the past, the book of music is closed: at least for some considerable time, but probably forever. If then we cannot expect wholly new ideas and thoughts from a composer, we can at least demand that in presenting old friends to our attention he shall take all possible pains to adequately disguise their familiar aspect, that for a moment, at least, we may be pleasantly deceived. To accomplish this end all the wealth of rhythm, melody, harmony and counterpoint are at his command, but most important of all is the purely superficial—meretricious, if you will—but beautiful art of instrumentation, and it is in this almost limitedless field that the most important explorations of the majority of great modern composers have been made.

* * * * *

The orchestras of the past were wierd combinations. At the very beginning of musical enterprise in this branch, it is probable that, pursuing the methods of the Salvation Army, any and all instruments were welcome, and the players endeavored as far as possible to play at the same time without unnecessary quarrelling. Not otherwise must the orchestral players of earlier centuries have combined their barbaric and untutored forces. As far as the written history of music aids us, Claudio Monteverde is accredited with having founded the modern orchestra. In other words he is said to have been the first (but more probably only one of the first) composer to write music expressly for a certain combination of instruments, and insist upon its being played as written. Previous to this time, however, some efforts had been made in France to formulate methods of writing and performing concerted instrumental music but the greatest confusion prevailed, none the less.

On the occasion of the marriage of Margaret of Lorraine with the Duc de Joyeuse, in 1551, an elaborate composition called "*Le Ballet Comique de la Reyne*" was performed at the Chateau de Moutiers where the ceremony took place, and from the still extant score of this work we gain some remarkable details as to its musical construction. Mention is made of hautboys (the modern oboe), flutes, cornets, trombones, viole di gamba, lutes, harps, a flageolet (played by Pan) and ten violins played by as many ballet dancers in full dress. Of this performance the celebrated musical writer, W. S. Roekstro, very truly says:—"Such an array would lead us at first sight to expect great things did we not find that the performers were divided into ten bands (*dix concerts de musique*), that the violins were reserved for one particular scene in which they played alone, five on each side that in another scene Neptune and his followers were armed with 'lyres, luths, harpes, flustes et autres instruments,'" and that in another Jupiter descended from a golden dome in which were placed forty mnsicians, "*avec nouveaux instruments et differents du precedens*."

This is, as a matter of fact, the first regular orchestra

mentioned in immediate connection with any dramatic performance, and therefore it is possible that the first honors in this respect belong to France.

In Italy Monteverde had several predecessors of whom we have definite record, but he was none the less the real master of the entire group of experimenters in this direction. Giovanni Bardi, Count of Vernio, a rich Florentine, was a celebrated *Macænas* and protector of the arts, and music in particular at the close of the sixteenth century, and at his beautiful palace a group of men were in the habit of coming together and discussing the renaissance, to which they were all passionately devoted. All the arts were well represented but with regard to music in particular it was determined to try to make a stand against the so called musicians who were wholly given over to fugue and counterpoint in its driest style. One of these men was Vincenzo Galilei, father of Galileo Galilei, the celebrated astronomer, and he was a very fine musician. At one of the gatherings at Bardi's palace he produced a melodramatic scene for barytone voice accompanied by piano and viola, representing the terrible sufferings of Count Ugolino, as told by Dante, and it created a profound impression. Not only did the music endeavor to some extent to illustrate the words but the manner of its accompaniment was wholly new. Another one of these men was Giulio Caccini, a beautiful singer and celebrated lute player, who wrote and sang there a number of short melodramatic pieces, accompanied by one Bardilla on the "theorbo"—the large, double-necked lute with two sets of tuning pins, called in England the "arch-lute."

This progress was not confined to Florence however. The oratorio called "*La Rappresentazione dell' Anima e del Corpo*" by Emilio del Cavaliere, was first performed at Rome in the oratory attached to the church of S. Maria in Vallicella, in the month of February 1600. On this occasion an orchestra was used consisting of a double lyre, or *viole de gamba*; a harpsichord, a double guitar, or base lute (this was undoubtedly the theorbo or the *chitarrone*) and two flutes. Indeed a modest little band in comparison with the French combination described above. In passing it is interesting

to note that on this occasion the orchestra was concealed as is the case to-day at Bayreuth.

To return to Florence, Jacopo Peri, the composer of "Eurydice," the first opera ever publicly performed, used a similar orchestra. This was ten months later, on the occasion of the festivities which followed the marriage of Henry IV of France and Maria di Medici. The orchestra which accompanied this performance consisted of a harpsichord presided over by none other than Signor Corsi, a rich dilettante and powerful protector of Peri's chitarrone (argumentative of chitarra, a double-necked instrument somewhat similar to the theorbo, but with a much longer and more graceful neck. Both chitarra and chitarrone were not strung with cat gut like the Spanish guitar, but with wire like the German zither and the English cithern), a *lira grande*, or viol de gamba (a large lyre similar to the rebec, the early instrument of the violin family) and a theorbo. In one scene a shepherd appeared playing on a *triflauto*, or Pan's pipes, and in the accompaniment of this scene three flutes were used behind the scenes. It may be mentioned in passing that Peri had written a previous opera—reckoned to be the first of all operas—called "Dafne." This had been performed privately at the palazzo Corsi in 1597, but the music is unfortunately lost.

* * * * *

These, then, were Monteverde's predecessors and their works, the foundations upon which he built—the firmly driven piles upon which he was the first to begin to rear the stately structure of modern instrumentation which to-day towers so high in the artistic heavens. With him we must transfer the scene of musical progress from Florence to Mantua, the year being 1607, and the occasion the gorgeous nuptials of Francesco Gonzaga with Margherita, Infanta of Savoy. His father, the reigning duke Vincenzo Gonzaga, invited the poet, Rinuccini (Peri's librettist), to prepare the books of two operas. The poet complied, and furnished a second "Dafne," to which one Marco di Zanobi da Gagliano composed the music, and "Arianna," which was assigned to Claudio Monteverde, then the duke's *maestro di capella*, a

comparatively young man still, having been born at Cremona in 1568. Of "Dafne's" success or failure, we know nothing, but Monteverde's work was destined to a different fate. He was already accounted a man of extraordinary genius, and his bold and determined opposition to the established rules of counterpoint had excited much comment among musicians. "Arianna" produced an extraordinary effect upon the audience, and Monteverde was immediately invited to compose another opera. To this end he selected the ever popular story of "Orpheus and Eurydice," which was dramatized for him by some unknown poet, and which he called "Orfeo," to distinguish it from Peri's treatment of the same story, and this work was not only immeasurably superior to anything which had preceded it, but is, undoubtedly, the foundation of our modern schools of composition.

His orchestra was not only larger, but also much more varied than any combination of instruments previous to that time. It consisted of two harpsichords, two bass viols, ten tenor viols (similar to the present viola), one double harp, two small French violins, two large guitars (*chitarrone*) two wooden organs, two *viola di gamba* (this instrument has already been mentioned several times; it was played in the inverse position like basses and cellos, but resting on the knee—*gamba*—in distinction to the tenor viol or *viola da braccio*, played in the violin position resting on the arm—*braccio*), four trombones, one *regale* (the German name for a very small organ, also called bible organ because it was sometimes so small that it could be folded up to the size of a church Bible. It had one row of reed pipes), two cornets, one small octave flute (similar to our piccolo), one clarion, and three trumpets with mutes: in all thirty-six performers, a simply fabulous number of both instruments and players for those days. It is probable that following the example of both Del Cavalieri and Peri, the composer placed the musicians in a concealed position.

The chief thing which strikes the modern student on seeing the score of Monteverde's work is that the performer's must have adopted methods similar to those in vogue to-day among Hungarian bands, in other words, they sup-

plied the harmony or melody as they saw fit. The only music of the opera known to be extant consists largely of a figured bass and that alone; consequently unless separate parts, long since destroyed, were written out for the individual instruments, the greatest latitude must have been allowed the musicians as to what and when they should play.

For some time after the performance of "Orfeo," Monteverde produced no more dramatic-musical works, with the exception of a grand mythological spectacle called "Il Ballo delle Ingrate," which immediately followed the opera. This cessation of productivity on his part was owing to the simply tremendous expense of such performances in those days. The magnificent costumes, beautiful scenery and other accessories and incidental appointments could only be obtained by such positively ruinous expenditure that the early operas could only be given to divert the highest nobility, and then only on occasions of unusual and extraordinary rejoicings and festivities. It so happened that after the gorgeous wedding of Francesco Gonzaga, which, as we have already shown, caused the existence of "Orfeo" and the discovery of Monteverde's genius, no such occasion arose for a prolonged period. Consequently we may assume that the great composer did not write, because there was no chance of having his works performed. In our days this would hardly be considered as a valid excuse for any cessation of productivity in a musical composer, for our own authors nearly all write without any hope of performance, and, indeed, many of the veritable masterpieces of the past fifty years have been composed when their creators were in the lowest depths of poverty and lack of artistic support. Still while Monteverde did not produce (as far as we know) any grand operas in this period of his career, it is, of course, probable that he constantly experimented in his favorite field of combined instrumental forces, or what we call to-day the orchestra.

In 1624 he settled permanently in Venice, and at the instance of Girolamo Moncenigo, one of the richest and most intellectual members of that great and influential family, he composed an intermezzo called "Il Combattimento di Tancredi e Clorinda." This work is specially worthy of notice,

because in its score he introduced for the first time two important orchestral effects for stringed instruments—the pizzicato and the tremolo. Otherwise the comparative sketchiness of the work makes it unimportant in the history of musical progress as far as we know. But in 1630 we find him again gratifying the highest flights of his artistic ambition. In this year he composed for the celebrations attending the marriage of Giustiniana Moncenigo and Lorenzo Giustiniani, a grand opera called “Proserpina Rapita,” which was produced with unparalleled splendor and magnificence and appears to have been astonishingly successful. This, however, was the year of the terrible plague which ravaged all the greater cities of Italy, and in the devastation and destruction caused by its pestilential invasion all the arts, including music and, more especially, these grand and elaborate operatic performances, were forced into the background, and for some time all intellectual advancement was at an end. Here we must leave Monteverde, for from this period on the actual development of the musical art was in the hands of others. Still, no least lack of credit must be granted to him, for he is most surely the father and the founder of our modern school of instrumental composition. With a few brief words the introductory portion of this paper can now be closed. Throughout all Italy the progress and advance in the use of the orchestra became very rapid. Instruments were no longer heaped together in the reckless, disorderly and heterogeneous way which we have seen; a certain order and system became steadily more apparent, especially in the treatment of the strings, individually and also as a mass, which formed the foundation of the orchestra. In 1649 Cavalli accompanies a song in “Il Giasone” with two violins and a bass in such a manner that were the score laid side by side with anything Haendel wrote fifty years later, it would be hard even for an expert to tell which was which. In 1676 Alessandro Stradella, in an oratorio called “San Giovanni Battista,” uses two violins and a violoncello accompanied by a large number of violins, violas and basses, and at about the same time the great Italian composer, Alessandro Scarlatti, used as the basis of his orches-

tra, two violins, viola and bass, and used them precisely as they have been used ever since. Here, then, we will leave the mere history of instrumentation, for that is not the purpose of this article, and jumping abruptly over a period of two hundred years we will now carefully inspect the modern art of instrumentation and orchestration as it is understood and practiced in our own times by our own great masters. We have seen the slender foundation of the mighty structure, and passing over the period of its erection we will now look at the magnificent completed building as it stands in artistic splendor at the close of this most wonderful nineteenth century.

ARTHUR WELD.

MILWAUKEE.

CONGREGATION AS SEEN BY THE CHOIR.

There has been a great deal written about the relation of the choir to the congregation, but very little on the subject indicated by the above title. As to the serious side of the question, the members of the choir are too frequently the subjects of much useless criticism, not only from a musical standpoint, but everything connected with the personality of the singer is made the occasion of criticism. In fact, choir singers are made to serve the congregation with a good share of their weekly gossip, and in no way is this the fault of the singers. Any member of the congregation is allowed to whisper to his neighbor and smile, but if a singer does this, he is placed immediately before the bar of the public for condemnation.

While all church singers do not behave as seemly as they might, it can be said of them that they do much better in this respect than does the congregation. The choir singer, usually, is in a position where he cannot help but notice peculiarities and oddities in members of the congregation. For instance: One good brother in an Eastern church used to take the front seat, the choir being on the platform with the minister, and when listening to the choir and minister, he made such comical faces and shapes in trying to get on a pious look and appear interested and appreciative, that no one could look at him without smiling. Another man who sat one or two seats from the front, always went to sleep during the sermon, and he had a "patent" way of waking himself. He turned around sideways and placed his elbows on the back of the pew, resting his chin on his hand, with his little finger in his mouth, and when he fell to dozing and nodding, of course, he bit his finger and awakened, then he would put on an innocent look of having been awake all the time. A monk could not have kept a straight face in seeing this performance, much less a member of the choir. One

good sister was very much opposed to anthems, and when the choir sang one that was particularly brilliant, (and, by the way, the choir was a most excellent one) her frowns of disapproval and nods to sympathizing friends were a source of amusement to the choir. Another man in the congregation, who always occupied a front seat, and whom the choir called "The Bishop" because of the extreme dignity that he tried to assume, always looked the greatest approval for the efforts of the choir, especially when some of the young ladies sang solos. Invariably after the service he would congratulate them in the most condescending and patronizing way, and if when singing the vocalist happened to notice him, it was almost impossible for the singer to repress a smile. One old lady, who had been brought up a quakeress, went to the minister and said: "Thee knows I am getting old, and it may be that I shall not live long, and I want to get a promise from thee that thou wilt not let the choir chaw any psalms over my grave." It might be said in explanation, that although it was a Methodist church, the choir sometimes sang a chant from the Episcopal service. One of the singers asked one of the old ladies of the congregation for her opinion regarding the church music, and was told by her that "some tunes is nice enough, but some of them 'air opening pieces is worse than swearing."

If congregations would be as free with compliments as they are with adverse criticism, choirs would soon be a great deal more efficient than they are now. Few members of a church stop to consider that it is many times a great inconvenience and often requires much self-denial on the part of the singer to always be at his or her place at the rehearsal or in the church service; that in volunteer choirs the congregation has no claim upon the singer, and whatever the singer does should be accepted in the same spirit with which it is given, viz., as a free-will offering, and not something that has been or can be exacted.

When a person has been gifted with a voice, and has given more or less study and time to its cultivation, and has paid out more or less money as tuition for a better knowledge of, and greater skill in music, it is no reason why the

public should make special claims upon the singer. The minister and leading members of a church make many demands upon the time of a singer to take part in extra services, funerals and socials, and they command, rather than ask the singers to place themselves at their disposal. But when the singer has done his or her part in a commendable way, they seldom receive as much as "Thank you" for their self-denial and efforts.

Choir singers are often called "jealous," "touchy" and "thin skinned," and are spoken of as being too ready to take offence, but as the writer has had much experience with choirs, he knows they have great provocation to a little touchiness. In nearly all volunteer choirs, the members will compare favorably, socially, intellectually and religiously with any class or division of the congregation. The latter should remember that because the choir presents its time and talents to the service of the church, this does not give the congregation the right of making them the target for unjust criticism or slanderous assaults, for while the members of the choir are human, so are the members of the congregation.

Singers often see some member of the congregation enter the church and take a seat with a pious and sanctimonious air whom they know to be extremely inconsistent, and justly hold in supreme contempt. When it comes to a criticism as to who is most worthy the odds are usually in favor of the choir.

It may not be worth while to recommend members of the congregation to treat its choir with more consideration and appreciation, but if any thinking person will look over the situation a moment, it can be readily seen that the congregation is indebted to the choir, and not the choir to the congregation, and that it is no more than just for them to give the members of its choir some word of compliment especially when the music has been extra good. And when the occasion presents itself, as Christmas or Easter, nor at momentous crisis of life—the wedding day, to give some substantial favor as a token of good will and gratitude.

CHAS. W. LANDON.

GRAND RAPIDS, MICH.

"B'HUTT GOTT."

A MUSICAL STORY, TRANSLATED FROM THE GERMAN BY
JEANETTE HESSE.

I.

The quiet of the little room, fast filling with twilight shadows, was broken only by the buzzing of a shining brown beetle, which whirled about the bowed head of a busy worker at his desk. Round and round it circled, then beat against the window-panes in a vain endeavor to regain its freedom. As the brown-haired young man at the writing-desk gazed absently into space, quite heedless of the intruder, it became more obtrusive, flying so close before him as almost to blot the freshly written notes, then darting away to buzz among the books and music that filled the bookcases lining the walls at the farther end of the room. Still failing to arouse the dreamer, it darted in to the open the piano and beat about among the strings, until they gave out a wierd musical sound.

Almost startled by this rude disturbance of his thought, the young man looked up and a shade of annoyance passed over his face; the music of the beetle may have broken into other and sweeter harmonies that were floating through his soul. As the strings continued vibrating, he drew his hand across his brow, and with eager eyes and smiling lips began to investigate the cause of the strange sounds; then, reaching in among the strings, he soon seized the disturber of his peace.

"Come, come," said he, good-naturedly, as the little creature fluttered violently in its attempts to free itself; "you have no reason to fear me, for I never harmed one of your ancestors when I was a boy and had the natural right to do so." He placed it upon his forefinger and watched

with boyish interest, how, instead of at once flying away, it first drew in its head, stretched it out again, then carefully extended its feelers, and after a pulsating movement of its whole body, slowly spread its wings and flew away into the soft evening air. As it vanished amid the tall trees opposite his window, he gazed after it thoughtfully for an instant, listened to the roar of the great city which came to him softened by the distance, then closed the window and seated himself near a lighted lamp in the back part of the room. On the table lay periodicals, letters, and clippings from various newspapers.

"It is time to stop," said he to himself, glancing at the clock "I can do no more work today." Leaning back in his easy chair, he began to turn over the papers on the table, not as one who eagerly seeks something new, but as one who affectionately greets the old and familiar. On top lay "Musical Intelligence from the Danube," which contained an article of criticism extending through half the number; here another musical paper, there the highly colored feuilleton of a great newspaper, and yonder still another. They all treated of the same subject, an opera which had been recently presented at the capital; one with moderate praise, interspersed with mild censure on minor points, the latter being a justice one owes when criticizing the work of a beginner; another, with unqualified approval, and all with hearty encouragement, such as seldom greets the first effort of a young composer.

Letters, too, lay among the printed matter; several were from young friends, who, overflowing with enthusiasm for their friend and his work, could not await the judgment of the critics, but hastened to wish him the unalloyed success he so well deserved, the more enthusiastic among them declared that he had hit the nail on the head, that the popularity of *Der Freischutz* would be equalled, if not excelled, by the new opera. With a passing smile, the young man laid aside these letters of praise, and buried himself deeply in the perusal of still another. This one was written in the cramped hand of age, by one who doubtless had written many notes during his long life; it contained careful, measured

and yet, in the eyes of the pupil, significant praise of the teacher and master.

After the letters came the clippings, from which the young man read an occasional sentence half aloud: "New opera—first work of Gerhard van der Velde—epoch making work—original musical genius—a greeting from Mozart's magic realm in this age of musical dearth—fresh and joyous melodies well up as from an inexhaustible spring—the composer very young, and unknown up to this time—Dutch name, but brought up in Germany—of German descent on his mother's side—information for those who do not agree with us that music is international, or should be—genuine German music, if there is such a thing—an opera from which one brings lasting impressions—a libretto filled with the spirit of true poetry—written by Erwin Wiegand, and easily sung—Wiegand, a young man hitherto unknown—a genius—libretto worth reading for its own sake."

Then from another paper: "The pearl of the new opera is beyond dispute the song, *Fahrrohl*,—the farewell song of the journeyman. It is the old theme of parting and its sorrow, of holy love, of pain and hope, clothed in words which are, perhaps, too much like those of a well-known folk song. How shall we describe the charm that breathes through the melody, when words fall so painfully short of expressing the deep impression made upon us. We wish for our selves and the young man —:"

A quick vigorous rap interrupted the reader. Before he could call "Come in," his visitor stood before him, a blonde young man, somewhat different from one's idea of the author of "a libretto filled with the spirit of true poetry;" very ruddy, well-built, elegant in dress and manner was he, in all outward respects correct, like the form of his own libretto. To him was due the merit of form alone, for the conception of the opera down to the minutest detail belonged entirely to Gerhard. Erwin was not creative, he possessed only the talent of making musical verse; more than this, he had judgment and a power of self-criticism that enabled him to understand this. He entertained an affectionate regard for his friend, and knew how to value

his superior mental endowments, even, though in matters of form, he was often the better judge. He seemed to be quite at home in the room, for without an invitation he seated himself in the easychair from which Gerhard had arisen at his entrance; he cast a quick glance at the papers scattered upon the table, then in a peculiarly searching manner, looked through his gold-rimmed glasses into his friend's face. The latter, becoming greatly embarrassed, hastily gathered up the papers and laid them aside, while a hot flush mounted his brow.

"You must not think"—he began, in excuse for having collected these eulogistic comments of the press, an act which to himself seemed one of vanity, "I see you think I have been resting here upon my laurels, but I worked until the last few minutes—don't be alarmed, it is no new opera for which I shall need a libretto—until I felt I had done enough for one day."

With a smile, Erwin interrupted him; "I understand," he said; "Why should you not have your childlike pleasure? I was disposed to ask your forgiveness for having disturbed you in your harmless enjoyment—indeed, I can say that I have not been so sorry for a long time. But I can't help it. Don't look at me in such astonishment. There," and he drew a paper out of his pocket, "as I said, I am very sorry to bring you this, but better I, than a stranger,"

Surprised at this preface, Gerhard took the paper, while Erwin withdrew to a shadowy corner of the room, where he anxiously watched the reader; saw him alternately pale and flush, noted the working of his spirituelle face, and how at last, after having finished reading, he gazed into space, pale and silent.

"Now, what do you think of that bungling work?" he asked, in an easy, good-natured tone. "Really, it is not worth reading. I am sorry I brought you the stuff; I might have been content to merely refer to the matter. But I thought—well, never mind. Get your hat. Shall we go to Eggersbach or to Dreher's Garden? Answer! Truly, as sure as I am a lawyer in the king's court, and in the hours devoted to my muse, a German rhymster,—I dare not play

the poet to you—you take the affair too tragically."

"Read it for me, please," answered Gerhard, in a weak, spiritless voice, "read the last part of it."

"Again? I should think once was enough. But just as you say. The thing is infamously written, so beautifully enveloped in fine phrase, that one does not at once perceive its malicious intent. So I am to read the last part? Well then, listen:—'The melody 'Farewell' is most artistically woven into the overture, which, in itself, is a little masterpiece of instrumentation. We repeat, Herr Gerhard van der Velde understands the art of musical composition as well as any of our old masters; and besides this he shows the charming *naivete* of youthful inexperience; who but such an ingenuous, youthful artist could command the courage to wander gaily into the Pocherthal, not twenty miles from here, bring back a folk-song which is there in everybody's mouth, and then offer it to the spoiled public of the capital as his own? We would advise any-one who still believes in it to make an excursion into the Pocherthal during the Whitsuntide holidays; he will hear the melody from the lips of young and old. Of course the verse in which it is there clothed is slightly different; we do not quite understand why the composer made this change—the simple '*B'hut Gott*' of the folk-song would have affected us much more than its imitation, the *Fahrwohl* of the opera—much more if he had not done somewhat after the manner of the deer-stealer who put on a red coat instead of a green one, so that the forester would not recognize him. We confess to a preference for the green one. Perhaps our Whitsuntide traveller might also succeed in finding the origin of some of the other melodies among our mountain valleys. We will not withhold from the young composer our thanks for the venturesome deed which has brought them from darkness into the clear light of our opera. We would only advise him to take a longer journey next time; on the Siberian steppes are certainly still to be found many old songs of which he might make use, and we would also suggest that the modern Greek folk-songs are as yet little known.'" Well, that is the main part of it;

now come various minor criticisms—it is in the highest degree insulting."

Gerhard appeared to have scarcely heard what the other had read. With his bowed head resting between his hands, he sat there like a statue. At last lifting his head, he turned a deathly pale face and a pair of anguished eyes toward his friend.

"A thief," he said, quite calmly, "was not that it? I am a thief in the eyes of all who have read this paper, and they are thousands. Oh, my beautiful, bright future, my good name, my honor—gone, all gone—" and he stared before him in apparent forgetfulness of his surroundings until Erwin sought to comfort him with well-meant words of sympathy.

"No, no," he objected, quietly,—“I know you mean it well—but go by yourself—I cannot show myself in public until I am free from this disgrace.”

Erwin took his friend's bowed head between his hands and stroked it compassionately, as a mother would an ailing child's. "Poor boy! It is the most abominable insult yet devised by envy and malice," he said, himself more deeply moved than he cared to show.

But Gerhard, again lost in thought, murmured to himself, "I do not believe it."

"What do you not believe?"

"That I have enemies who are wicked enough to do such a thing as that solely to injure me. But even if I have, I do not believe the editor, of this paper would receive such an article unless he considered himself safe in doing so. And yet—Erwin, I swear it, it is my own."

"Foolish fellow! Do you think I would credit such a thing? It is very strange to me, if you do not think it is an intentionally malicious device."

Gerhard stepped to the window, and stood looking out into the budding tree-tops, and down into the quiet shadowy street of the suburb, "My own," he repeated dreamily, "How was it? "It came and was here, and when once here, it seems as dear and familiar as something of long acquaintance. O, I remember very well, I staid for

a few weeks at an inn, romantically situated near the Wetter-See, up among the mountains. It rained day after day, the mountain torrents rushed down from the height, but cheerfulness did not desert us,—me and my friend, I had found dear companionship, so that I could hardly tear myself away, but was at last obliged to do so. The evening before my departure I sat in the wood under the softly-dripping trees. Between the pines could be seen the gray, cloud-wrapped summits of the mountains, while far below in the valley, flooded with golden sunshine, lay the green field, calling and beckoning out of the distance. My soul was filled with the sadness of parting, but yet seemed to thrill with the promise of future happiness. Then was born the melody that was afterwards woven into the opera; I did not then put it in words, for I did not need them. The next day I left. I know nothing at all of the Pocherthal, for it lies far distant from the Wetter See. Had I ever been there, there would have been the possibility that I had heard the folk-song and had unconsciously woven it into my dream, but no, no, it is my own, really and truly. One would not so lovingly greet strange children, be they never so charming."

Again he sank into reverie. Then—"From a child I have felt in my soul, half recognized and indistinctly heard, a sad, sweet, tender melody; it often seemed to me like a hidden treasure that I must conjure up with a magic wand. When I composed that song, it was not as if I had created something, but as if I had found that for which I had long sought."

"So you may have heard it when a child?"

Gerhard started. "What do you say? As a child? Yes, I heard much singing when a child, not from my mother, who died early, but—no, no, I tell you it is my own, I have not stolen it, not unconsciously, even."

"Well, well," interposed Erwin, soothingly, don't take it so hard. It will come out all right in the end. Listen:—Recently I came here, and, not finding you at home, stood by the window awaiting your return. I thought to myself, how fortunate you were to have such a

beautiful outlook ever before you. The charm of the place held me, and as I thought of myself and all that God has bestowed upon me—”

“Well?”

Erwin laughed. “‘*Ueber allen Gipfeln ist Ruhe,*’” was the poem I composed that evening; at least, I surprised myself softly murmuring those verses. It is, certain that I have no other result of those dreamed away minutes by the window. You need not smile and think that might happen to me and not to you. It is certainly not impossible that one might chance upon the same expression of a melody that another has used before him. That is the only solution of it that occurs to me; I advise you to comfort yourself in the consciousness of right.”

Gerhard shook his head. “I can’t do that, friend, I can never do it. I must understand the whole matter.”

“Well, there is nothing left for you but to go there,” returned Erwin. “Whitsunday is at hand, and even if that were not the case, you are free, and need ask permission of no one.”

“You may be right, it may be the best thing for me to do, but my work that I have begun—I am so loath to leave it just now.”

“As if you have not always work begun that you are loath to leave. That is to be expected from one of your disposition and calling. But that need not worry you; you have a good excuse for taking a vacation trip. You fortunate man! Vacation! ‘I would like to kiss the death’s-head of the man who invented the word,’ said, I believe, Jean Paul. Well, then, it is settled that you will depart on your journey as soon as you can, while I shall stay here and try to quiet these malicious tongues as well as I may. And when you have sifted the matter to the bottom, you will at once send me word?”

“Of course; and since I am to go, I will start tomorrow.”

CHAPTER II.

In consequence of various unforeseen circumstances from which the most independent person is not free, Gerhard's departure did not take place on the morrow. It was several weeks after Whitsunday when he applied at an inn at the entrance to the Pocherthal for food and lodging. In the meantime he had forced himself into a tolerable frame of mind, adopting as his own the opinion of all his friends, which was that a folk-song bearing some faint resemblance to the one under criticism would be welcome to the envious as a means of injuring him. But he intended to search it out, he would spare neither time nor pains; if necessary, he would visit every cottage until he found what he sought. He would bring home with him all the facts he had gathered, hiding nothing, omitting nothing, and say: "Thus much truth there is in the matter, no more, no less; see if this justifies you in charging a man with such baseness."

Arriving in the evening he could not at first note the musical tendency of the people. From a red-covered guide-book he learned that the Pocherthal had only recently become a summer resort for pleasure seekers; that it possessed all the advantages one might reasonably expect in a mountain valley. There were beautiful forests, with here and there open tracts covered with soft, green grass; picturesque rocks in which a bold fancy might trace, in the twilight, outlines of grim monsters, and the profiles of historical personages, possessed rare medicinal properties, a ruin boasting a historical past and a stone portal carved with pagan inscriptions; lastly an inn with the sign of a star, good beds and especially fine trout.

Of all these notable excellencies, only the beds and the trout had remained in Gerhard's mind, so he inquired particularly about these two points as he stood before the fat landlady. With many apologies, he was informed that usually there was an abundance of both, but to-day, she was sorry to say, all the beds and all the trout had been engaged by telegraph for the Rudelsheimer *Gesangverein*, a musical

association, which was expected to arrive at any moment. She assured him there was no cause for alarm—there would be supper for him, and as to lodging, the maid would shortly conduct him to the schoolmaster's house which was only five minutes' walk distant. He had a pretty room where he lodged strangers; it had belonged to his daughter, who, last winter, had died on the night before her wedding-day—not in that room, he need not fear, and not of a contagious disease. The company would soon arrive; she was as certain of that as if she already heard them in the distance. There would be a gay evening and a musical treat, for of course they would sing. Was the gentleman also musical? A little? O, that would be very nice for perhaps he might accompany them upon the piano. The piano stood in the great hall; it was, as people said, a little out of tune, but that was because of the dampness.

"People here are very musical?" inquired Gerhard.

"O, yes, indeed. It is, so to speak, half of life here, especially at this time of the year, before the invalids arrive. There is the Pfitzberger, the Mostheimer and the Rudelsheimer *Gesangverein*, the one expected to-day, besides a dozen others that pass through here. That they stay over night, is, of course, an exception."

"Yes, yes, but the people—I mean the people that live in the valley. Do they sing a great deal?"

"People? who?" said the landlady, wonderingly.

"Well, for example, the workmen in the glass works, the wood cutters, and the men in the saw-mills that I saw along the way. Do they sing at their work?"

"O mercy, no, they have no time for that."

"So they have no folk-songs?" asked Gerhard with a breath of relief. "I mean songs that have not been printed, but have been handed down from generation to generation."

"From generation to generation—Kate," she broke off, "run and open the great gate or they will come in through the back gate and trample down my lettuce."

Gerhard would rather have escaped the tumultuous confusion of brawling voices that approached the house, whose possessors, dusty, rude and noisy, now entered the inn.

But he bethought himself of his reason for being there, and that possibly, through these musical gentlemen, he could best learn about the song, *B'hutt Gott*; therefore he listened patiently to three or four sentimental ballads and several would-be witty improvisations with which they whiled away the time before supper. Then, as they seated themselves to moisten their dry throats, he approached them affably, glass in hand, and turned the conversation upon the subject. The singers looked blank. They knew nothing of the song. The director talked very learnedly, at the same time producing, with great pride, the books which contained all the songs they sang.

Gerhard felt himself immeasurably relieved. The company of thirsty singers, who at first seemed so objectionable, now affected him less disagreeably, but tolerance forsook him when he heard the screeching voice of the first tenor.

"*B'hut Gott*; why, of course" he crowed, "it is the same song."

"Do you know it?" asked Gerhard, eagerly.

"I? Oh, no. But a strange gentleman who came to look at boots the other day—he didn't leave his measure—asked me if I knew the song."

As soon as the tenor ceased speaking, several gentlemen of the second base chimed in.

"He is right. Some one who bought a half-dozen postal cards of me asked me the same question, I told him that while on duty I knew no songs."

"A lady came to my wife pretending she wished to buy lace," said a third, "and asked my daughter, who was weaving lace in the shop, to sing again the song she had heard while passing the window. My daughter did so."

"And was it the right one? I mean, was it the one the lady wished to hear?" asked Gerhard earnestly.

"Oh, I don't know about that," growled the bass.

"My wife complains that people come in, hinder the girls at their work and yet buy nothing," said another.

"And now, I remember," interposed a little man, apparently a regular guest at the inn, for he sat apart in a corner, and plainly did not belong to the party of singers,

"I remember that last Sunday when I was called to 'The Swan' at Enslingen to shave a gentleman, he whistled a tune as I lathered him, and asked me if I knew it.

"Well, did you know it?"

"Why, yes; my apprentice whistles and sings it half the day long."

"Can you sing it for me?"

"I am sorry, sir, but singing is not my business. If the gentleman wants to be shaved, I have good soap and pomade, and my wife is skillful in applying leeches and the cupping-glass."

"Can you send me, early to-morrow morning, your apprentice who whistles it half the day long? You live in this place?"

"Certainly, sir. Where is the gentlemen staying? At the schoolmaster's? What time would the gentleman prefer? Seven o'clock? Certainly, sir."

Now the landlady remembered that not long since two strangers played something upon the piano for her; they had asked her all sorts of questions about it, but she had been too busy with her work to listen to them, and had only replied, "yes, yes!"

"When was that?" asked Gerhard, brightening. Perhaps here he might find a clue to the whole matter, perhaps the landlady's "yes, yes" was the gnat, which, through the gossip of his calumniators, had swollen to the size of an elephant.

"It was the day after Whitsunday. At that time such people as we have no time to listen to such things."

Disappointed, Gerhard relapsed into silence. Here he saw the result of the article, if not its origin; the Whitsuntide travelers had taken the advice of the malicious critic. After he had partaken of his supper he withdrew, and was led by the man servant, with his lantern, to his lodging, which certainly was not five, but rather, fifteen minutes distant. It was prettily situated, however, upon a slight eminence near the wood. An elderly maid-servant, who evidently had been awaiting him, led him up stairs to his room, lighted his candle, and wished him good-night.

Good-night?—his present mood promised him anything but a good night. His nerves, usually so steady, were now greatly excited. Was it his journey by rail, the three-hours' ride which followed, in a closed, and anything but comfortable coach, the bad music which he had been doomed to hear, or the stifling air of the chamber? He threw open the window. Bright moonlight illuminated, better than the flickering candle could, the snow-white bed, the pictures of saints in their plain wooden frames, over one of which still hung a withered wreath, and a highly polished chest of drawers ornamented with trifles—treasures which betrayed the individual tastes of the poor girl whose room this had been—shell boxes, little baskets made of beads, and an ink-stand made of decorated porcelain. In the central place of honor stood the photograph of a young man, framed in sprigs of evergreen; a handsome, noble countenance, slightly tinged with melancholy. Could he have looked like that, the young girl's betrothed, who, the servant had told him on their way, had but recently established himself in the town as a baker.

With careful hands, Gerhard returned the picture to its place, inwardly resenting the irreverence of the girl's relatives in not removing it from the indifferent gaze of strangers. With an effort, he sought to shake off this melancholy mood, so foreign to his happy, artistic nature, but his usual means of composing himself, a fresh joyous melody given to the world, or sung in his own heart failed him now, or rather, he lacked the impulse to get it. On that evening, three weeks ago, all pleasure in music had died in his soul; indeed it seemed as if the fountain of inspiration was exhausted, so sorely that charge had disturbed, in its happy freedom, an innocent artistic nature, which cared little for the applause of the multitude, but needed its approval. He had forgotten to sing like the birds of the forest when startled by the noise of the chase.

He leaned out of the window. A broad moon-lit meadow lay before him, enclosed by a dense forest which ascended the mountain slope. To the left, in the valley below, nestled the houses of the village, from whose windows the last lights had disappeared. From the shrubbery beneath the window

came the song of the nightingale, sweet and low, while a brook murmured softly. No sound, no sign of life besides. Was that a doe that cautiously came out upon the meadow? The moonbeams clearly revealed her, as she seemed to pause in a listening attitude; the next moment she vanished in the thicket, for a sound, the note of a wood horn, was heard. The watcher leaned far out and listened. Another note, a second, third and fourth, tender and soft, sweet and melancholy, a little slower than it should be played, but wondrously clear and pure—it was his own song which echoed through the shadowy forest.

Gerhard forgot everything; forgot that to hear this melody in this place was the greatest misfortune he had to fear. Breathing like one suddenly freed from some restraint, he heard, after the discord of the last few hours, there, in the silence of the forest, a soul communing with itself in harmonious strains of his own creation; he stood under the spell of a self-woven charm until aroused by the thought that he would know, must know from whom the message came. Only a short hesitation, only a short debate with himself, whether it would not be better to defer all such investigations, at least for that night, and his newly awakened curiosity prevailed. But how was he to leave the house without awaking the sleepers, who had been already disturbed by his late arrival? It occurred to him, that, at the end of the hall upon which his room opened, he had seen a door leading to the outside. He placed his candle near the window that it might guide his return, sought and found the door. The bolt was easily pushed aside. It opened upon a flight of wooden steps which led to the garden below. A moment after he was following a narrow, well beaten path which led through the meadow in the direction of the forest whence issued the music. The edge of the forest was soon reached. Here, among the slender, white, moon-lit boles of the birch trees, wound a broader path, now up, now down, but ever nearer the source of the music. Now and then the soft strains ceased altogether, as if the musician were lost in thought, and Gerhard heard nothing but his own light footsteps on the soft, moss-covered earth. Perfect quiet reigned;

every leaf seemed to listen motionless, and wait with the wanderer until the music again pointed out the way. Suddenly the forest opened before him; a little lake, fringed with rushes, over whose dark, still water the overhanging willows bowed, stretched before him. Near the edge of the lake stood a hunting lodge, easily recognized as such by the stately antlers which crowned its gable.

From the ivy-covered walls of the lodge, a few windows peered dimly through the clustering vines, but not a gleam of light was to be seen. Yet from these same vine-covered windows come floating out the music, which now, after a short pause, went back to the beginning for the third or fourth time, now with soft, pleasing variations, then suddenly breaking off with a shrill discord that made the listener fairly shudder. Again there was a moment's silence. Gerhard waited and listened, then went quite close to the house and looked up to the windows. Soon he heard, in a manly, well modulated, though subdued voice, the tender words: "Marie, are you there? At last, at last! How anxiously I have awaited you. I am coming, my love, at once, at once."

Gerhard quickly divined the situation. Had it not seemed as if there had been a slight rustling in the shrubbery near him? Surely this was a lovers' tryst, and certainly not the time to disturb the musician with questions concerning the origin of the music he had been playing. He concealed himself in the shrubbery, hoping to retrace his footsteps unseen by the lovers. "Marie," he heard in tones more tender and ardent, and again "Marie," in tones of anxious disappointment. No answer came, but the soft rustling of the leaves and a mysterious murmuring among the rushes.

As the stillness remained unbroken, a light appeared at an upper window, the grating of a key in the lock was heard, and soon a man carrying a lantern stood in the doorway. In vain Gerhard strove to distinguish his features; he could see by his figure and bearing that he was young. Moving carefully and noiselessly, he sought to regain the path by which he had come; as he retreated he heard the name

“Marie” uttered again and again in accents of distress. Now and then he stopped, and, looking back, saw the man with his lantern go around the house as if in search of someone. Having reached the point in the forest from which he had first seen the lake and the hunting lodge, he looked back once more and saw the lantern twinkling among the trees as the man pursued his search even among the rushes on the shore. At last he saw it vanish within the lodge.

Slowly and dreamily, Gerhard followed the moon-lit forest path, and crossed the meadow to his lodging, led by the friendly gleam of the light in his window. The house dog barked as he ascended the stairs, then all was still again. From the landing he again looked toward the lodge, now enveloped in shadow. No note from the wood horn broke the perfect quiet which prevailed; even the brook seemed to sleep, and only the delicate fragrance of the hay was wafted up to him from a slumbering world.

Who could the lonely musician be? Where had he learned that tune? Gerhard cared very little about that now, so completely had he fallen under the spell of a sweetly solemn mood. Long he stood at the window looking out into the night, his thoughts sweeping far over the quiet forest to that pine-encircled lake high among the mountains, where a maiden, half child, half woman, stretched toward him her little hands. Again the sorrow of parting, accompanied by the sweet hope of an early meeting, possessed his soul, as when, in the past, from that mingling of pain and hope, had come the melody, *B’hutt Gott*.

(TO BE CONTINUED)

LISZT'S "DANTE" SYMPHONY.

This symphony was given by the Philharmonic Society in New York, at one of their recent "Festival Concerts," and the public owes Mr. Seidl a debt of gratitude for giving them an opportunity to hear a work which, though full of difficulties for performers and listeners, amply repays any study and labor expended on it.

The New York *Evening Post* published the following interesting account, which is as good as could be written by one who had not studied the music and the poem critically:

"But what would our audience of fifty years ago have thought of the last piece on yesterday's programme—Liszt's Dante symphony? One shudders in trying to realize what the critics would have said. They would have had to go to Tappert's 'Lexicon of Abusive Terms Applied to Wagner,' to find language suited to the occasion.

"The abuse of Wagner has now ceased, while Liszt still comes in for his regular share, strange to say, at the hands of the very same critics who a few years ago abused Wagner in the same terms, but gradually discovered that they were mistaken. Liszt's day will come too, before long, and it is perfectly natural that he should have had to wait longer than Wagner for recognition, not only because concert music is less popular than the opera, but because Liszt actually did go beyond Wagner in the boldness of his harmonies and in cultivating realistic ugliness in music where the situation seemed to demand it. The Dante symphony, briefly speaking, is intended to be hell in tones, and it cannot be denied that it is thoroughly devilish and infernally realistic in its portrayal of the groans of the condemned and the abandoned hope of all who enter the gates of hell.

"We commented yesterday on the modernity of art-music and the appreciation for it. In nothing is this so strikingly shown as in the theory which has until recently prevailed universally that music should only be 'sweet' and 'beau-

tiful,' and have no concern with the characteristic and the ugly. How a painter would laugh at the idea that he must paint only beautiful things! How Murillo would have resented the idea that a beggar boy in rags eating melons in the street was not a fit subject for his pencil, and that he ought to make fashion plates for the *Harper's Bazar* of his period instead! But in music such preposterous notions have prevailed until recently, when they were knocked on the head by Wagner, Berlioz and Liszt. But the prejudice of centuries is a hydra-headed monster, of which there will have to be many more capital executions before it will be dead. Fortunately the public has been won over to Liszt, and so have the conductors (ask Mr. Seidl or Mr. Nikisch what they think of his music), and only the critics remain to be converted—as usual; for, as Schumann has it, the critics are always in the lurch. But they will grow."

The writer, whether editor or correspondent, is to be praised for his faith, not in the future success of Liszt's music, but in the future of mankind, in believing that the time will come when men will employ their intellect as well as their emotions in hearing and criticising music. That is, that a *majority* of concert visitors will understand that they must cultivate their mental faculties and use them in trying to understand musical compositions, just as they bring thought and reason and memory to bear now in judging of the merits of pictures, poems or buildings.

The minority, who have known and loved the "Divine Comedy," either in the original or in the good English translations which are so numerous, and who at the same time understand something of the construction of musical forms and the effect of musical combinations, will enjoy this symphony, even at the first hearing.

An arrangement by Johann von Vegh for two pianos (eight hands) has been published by Breitkopf & Haertel, and bound with it is "An Introduction to Liszt's Dante Symphony," by Dr. Richard Pohl. Finding that the introduction ("Einleitung") or explanation, as it might be called, was a great assistance in unraveling the difficulties of the music, I translated it several years ago, for the benefit of the

symphony class of the Philadelphia Musical Academy.

The translation was read twice in connection with the performance of the eight-hand piece, but it has never been used in any other way, nor have I ever heard of any other translation. Now that the Dante symphony has been given in New York, I should like the public to have the benefit of Dr. Pohl's beautiful explanation. It is really a poem, in prose form, and I only regret that I cannot convey in English the sentiment and force of his poetical expressions. Let me beg all who can read the German to procure it, by all means, and to read the original.

Dr. Pohl begins :

The "Divine Comedy" is one of the most sublime creations of the human mind, and the lapse of time only serves to deepen the admiration with which men regard this unique work. No other poem can claim so many brilliant commentators, nor boast of having furnished such rich material to art and to philosophical literature, and the Florentine master seems to have foreseen that his work would be a source of inspiration in the coming centuries, for he called it, "polysensum." It is the wealth and variety of this poem that enables each artist to find what suits his own wants, and many of the great painters of all schools, as Carstens, Koch, Genelli, Cornelius, Ary Scheffer, Eugene Delacroix, Flaxmann, etc., have found in Dante the subject of their master-work.

It is evident, however, that if a *composer* would draw from that fresh and sparkling well of genius, he must not be simply a sound-painter, that is, his music will not be simple descriptive. In *his* art, he can express what words cannot convey, because of their fixed signification, and what color and form cannot bring to objective perception; he can disclose that world of the deepest and most secret feeling, which only touches the spirit of man in music. He, alone, therefore, can rise to the perception and expression of essential ideas.

But to grasp these as a whole, he must not be bound by the incidents of Dante's epic, for that might lead him to form arbitrary pictures of his own, and not to reproduce the original conception.

When Liszt undertook to reflect this great theme in the mirror of music, he had to withdraw his thoughts from the dramatic and philosophical elements which serve for ornament in the epic as sculpture does in architecture, and fix his mind only on the ethical and aesthetical frame-work.

Consequently he has not tried to represent anything new or impossible, but only such universal feelings as older masters have depicted in a different setting.

Gluck, Mozart and others have represented the horrors of hell. Pain, longing and hope were always themes for lyrical music, and religious music has often introduced the idea of the heavenly choirs.

The "Divine Comedy" has three parts. In the first, the "Inferno," is shown an endless consuming misery, which reviles all godly love, and destroys all hope. The second part, the "Purgatorio," discloses to us a suffering softened by hope, and cleansed by love, and this suffering gradually diminishes by its own purifying power. The third part, the "Paradiso," unfolds the highest fulfillment of hope, through love, in the blessed contemplation of God, which can only be a reality in heaven.

The composer has virtually followed the division of the poem, and even in uniting the "Purgatory" with the "Paradise," he has not destroyed the symmetry of the model. On the ground of musical effect, as well as of catholic dogma, he has chosen to separate the second and third parts as little in form, as they are naturally separated in idea; for by the purifying process of the fires of purgatory, each soul is gradually brought nearer to the divine presence, until freed from sin, it stands in the full light of God's glory.

It lay in the power of the musician to extend the representation of this psychological transformation to a general conception of "Purgatory," whereas the poet was debarred by the scope of his art and the plan of his work from

dwelling on the pure lyrical aspect, and he gives us one episode only to describe the moment of deliverance, in the 21st and 22nd Cantos.

Notwithstanding the blending of the last two parts, we can still distinguish *three* in the design of the symphony; the first corresponding to Dante's "Hell," the second to his "Purgatory," and the third, developed from the second, makes known in mystical voices the blessed of Paradise.

The first notes of the music lead us immediately to the gates of "hell, which spring open with a crash in the first measures, while a thrilling recitative of the trombones hurls at us the beginning of the famous inscription given in the first lines of the third Canto:

"Per me si va nella citta dolente,
Per me si va nell'eterno dolore;
Per me si va tra la perdutta gente!"
"Through me you pass into the city of woe,
Through me you pass into eternal pain—
Through me—among the people lost for aye."

(Cary's Translation.)

The trumpets and horns repeat with a crash:—

"Lasciate agni speranza voi ch'entrate"
"Abandon hope, all ye who enter here."

(Cary.)

This last, recurring in different colors and increasing force, is the rhythmic theme of the whole division.

At our first step within the gates, begins a demoniacal tumult. We hear in the air those sounds of grief, complaint and reviling of which the poet speaks in the 3rd Canto:

"Diverse lingue, arribili favelli,
Parole di dolore, accente d'ira,
Voci alte e fioche, e suon di man con ella,
Tacevano um tumulto, il qual s'aggira
Tempre in quell' aria senza tempa tinta,
Come la rena, quando il turbo spiro"

"Various tongues, horrible languages, outcries of woe,
Accents of anger, voices deep and hoarse,
With hands together, smote that swelled the sounds,
Made up a tumult that forever whirls
Round through that air, with solid darkness stained,
Like to the sands that in the whirlwind flies."

(Cary.)

Abyss upon abyss opens before our eyes; we are con-

scious of those dreadful depths which, from one circle of hell to another, leads to the direct torments, the rage of despair. This is portrayed in the "Allegro Frenetico."

Without love, without comfort, without rest, the miserable inhabitants are torn away to that region where the sins of the flesh are punished (5th Canto), and a frightful hurricane chases them into eternal darkness.

Now comes a panic; the tornado is silent for a moment, while the unhappy lovers, Paolo and Francesca da Rimini appear. A duet begins with the melancholy words;

"Nessum maggior dolore,
Che ricordarsi all tempo felice
Nella miseria."

"No greater grief
Than to remember days of joy,
When misery is at hand."

(Cary.)

This is heard in the "Andante Amoroso" (in 7-4 time), and it gave the composer the opportunity, in the midst of the sobs of hell, to show the seductive charm which youth and beauty so irresistibly exercise. Where there is no heavenly love, sinful love finds room. Human frailty brings its own punishment, and the terrible words, "Abandon hope" seem but as an echo from the souls of the two lovers; indeed, the sudden interruption of this episode by the motive "*Lasciate agno speranza*" (muffled a little, but all the more gloomy,) is a subtle ethereal stroke. After the last spark of this most enticing of self-deceptive joys has passed away, unexpected sounds rise from still deeper abysses, in which are hidden the miserable wretches, who, in life, despised every favor, forgot every kindness and shunned all prayer and gratitude. Here are scorns and jeers and gnashing of teeth!

The composer interprets these fantastic accents of hopeless rage by the most startling combinations, which lead by a short but pregnant interlude to the original motives of the "Allegro Frenetico."

Toward the close of the movement the frightful tumult of the condemned increases, with the recollection of lost hopes. A last crushing repetition of the "*Lasciate agni speranza*," seems to disclose as with a lightning flash, the

horrible tragedy of torture in the breast of the arch-fiend; and the music rivals the impression which Dante's striking pictures and forcible language make upon us.

Eternal and absolute misery, and eternal and absolute blessedness are two extremes, and in pure conception they stand infinitely apart; but the distance between them must be figured to the human mind by endless shades and gradations.

While, therefore, the abstract conception of heaven and hell is beyond our grasp, all the feelings of joy and sorrow which lie between them belong to the province of metaphysics, and may be identified with well known conditions and impressions.

Poetry and painting can only describe heaven and hell by analogous perceptible forms, but in the mixed experiences of purgatory such help is less necessary, as our lives on earth fit us to understand them.

Music can give voice to that inborn feeling of sadness which rises, inextinguishable, from our consciousness of sin, our weakness, our glowing and devout longing for the *eternal*.

This feeling of repentance and hope combined, which forms the characteristics of religious harmony, though so often diverted from its true channel in life, smothered and disfigured past recognition, has always thrown around mankind the restraints of religion.

In this view, we may say that symphonic music, with its universal concessions, completes the mission of religious music, which is worship, because the symphony contains the abstract feeling of religion,—a necessity which human creatures of all times and nations share—to seek purification by prayer to a higher being.

All men feel an intuitive aspiration, which turns from the earthly, mortal and passing, and seeing the absolutely good, true and beautiful by faith, hopes to attain it.

In the earthly life this striving after the highest and purest is always crossed and disturbed by passions and vice, yet every noble soul perseveres in the struggle. This propensity, no longer repressed by kindness, reaches in purga-

tory its full development.

As in the *Inferno*, the episode of Francesca da Rimini is selected by Liszt from the countless pictures of Dante, so in the "*Purgatorio*," one scene is borrowed from the poet, and from the first measure we follow the singer through the first canto.

The mild blue sky calms those who have newly come from the horrors of hell. They joyfully greet the "sapphire of the east." A peaceful murmuring reminds us of the rocking of transparent sea-waves. We think of a boat, gliding so gently that it scarcely ruffles the mirrored surface. Stars still shine through the approaching dawn, and the cloudless azure arches over the hallowed silence, in which we dream that we hear the wings of the angels sweeping over the sea of eternity.

This is the first happy moment of deliverance; the moment when all those spirits of a self-destroying pride and sinning imagination disappear; when the laughter of unbelief is no longer heard, curses cease, and convulsive throbs have left the soul; when a grateful silence enters, which lessens the grasp of torpor, when the breath comes free, we know not why. After the tossing unrest of burning nights comes peace, but only peace; the twilight of dawn, light without sun. The weary soul is not capable of intense life, and therefore the introduction to the second movement of the symphony, the "*Purgatorio*," is of a passive character (*andante*).

But this gentle, inactive state of the soul is only transitory. The hidden powers and capacities soon awake, and with them, an insatiable longing. The more this develops, the more the thirst for the possession of the divine the more the eagerness for clearer vision, so much the deeper the feeling of weakness and unworthiness to possess or conceive such glory.

This timidity is accompanied by a pain which frees and heals us; the gnawing of hopeless repining in the wicked has changed to an adoring repentance. Such a moment is a sad one, perhaps best portrayed by Dante in the tenth canto, where sinners recall with remorse all the good and lovely

things they have neglected. Noble natures are more humbled by this feeling than by any other.

Here the theme is given in the form of a chorale, and at its close, a second theme (*lamentoso*) represents ardent self-accusation, suffering resignation and unspeakable sadness.

The fugue form which is used here is the most suitable for the varying feelings of retrospection and hope, and the climax of the fugue is reached when it takes up the principal theme of the chorale interrupted by the recitative expressing humility and grief.

But the heavy clouds grow lighter. The Catholic intoning of the "Magnificat" softly announces that salvation comes through prayer, and that the soul shall be revived.

Repentance has conquered, and the soul soars to the summit of that mystical mountain where Paradise lies before us, and having reached the highest human experience, the next step is to sing, timidly and softly at first, the praise of God.

As the expression of adoration, Liszt has chosen the words in which the pure and holy Virgin sang praise and thanks to her Creator and Lord, (St. Luke, i: 46-56) and in partaking in her feelings men are allowed to have a share in her innocence.

We have now reached the point where the author of the "Divine Comedy," in the beginning of the "Paradiso," stands on the height of purgatory, and sees the reflection of the heavenly light, which his eyes, unveiled, cannot endure.

Art cannot, indeed, portray the *inmost heaven*, but only the earthly image of it, shining in the heart turned heavenward. And so this glory remains hidden from us, in a measure, although we may see more and more of it as we increase in purity and knowledge.

The musician does not follow the poet from star to star but having formed a general conception of absolute blessedness, he seizes one moment for description, which is developed from the preceding, the moment when the soul is united to the Godhead by prayer, and the instrumentation prepares us for the rapture of perfect trust which fills the soul of the redeemed when every pain vanishes in the glow of holy love.

From the individual magnificat, the music proceeds to a universal hallelujah and hosanna, heard pianissimo in ascending "Palestrina" scales, like a symbolic ladder to heaven. The soft voices of the chorus prolong our consciousness of this ecstatic state.

Then the human heart, having reached complete purification, enkindles itself in the fire of holy zeal, and breaks into loud and joyful jubilee, which fills the heights of heaven and the depth of hell.

The sinner's contrition has changed into the knowledge of God, and the desire to fight for His cause.

After a moment's pause, the instrumental fortissimo indicates this zeal, by resuming in seven octaves, the diatonic scales, given before by the chorus in their loud hallelujah, and we think of all the holy martyrs, fathers, and warriors that Dante has shown us, sacrificing themselves for the faith, now among the heavenly host who surround the throne of God.

So closes this wonderful and mystical music poem, closes with the conception of eternal reconciliation, fulfilled hope, and the glory of Paradise.

EDITH V. EASTMAN.

ADOLPH CARPE.

Adolph Carpe was for five years a private pupil of the famous Leipzig teacher, Carl Reinecke. He came to America in 1866 and became connected with the choirs of different Cincinnati churches as baritone. In 1867 he located in Dayton, Ohio, as organist of the Third Street Presbyterian church, teaching music also. He had studied music in connection with his classical course at the gymnasium at Pader-



ADOLPH CARPE.

born, his native westphalian city, and in 1873 determined to make music his life's work. He returned to Germany, this time to Leipzig, and placed himself under the instruction of Reinecke. With this great teacher he made rapid progress. During his last year of study he played with Reinecke and Dr. Maas the triple concertos of Mozart and Bach in the Gewandhaus, and in his farewell concert at the same place, he played the Mozart concerto for two pianos and orchestral accompaniment, with Reinecke. Afterwards he made a

successful concert tour through Germany; playing in all the larger cities.

In 1878 he returned to the United States and settled in Cincinnati, and in 1879 became one of the leading piano instructors at the Cincinnati College of Music under Theodore Thomas. His success as a piano teacher was immediate. When Theodore Thomas severed his connection with that institution Mr. Carpe also resigned and continued in his work as a private instructor, and his series of piano recitals every year were for four or five years regarded as among the prominent musical events of that city.

He removed to the wider field offered in Chicago a year ago, and since then he has jumped into the front rank of Chicago's able pianists and piano-forte teachers. He was one of the solo pianists in the series of orchestral concerts given by Mr. Thomas at the Auditorium last winter. Mr. Carpe is a performer of finished attainments. He is a strong man intellectually, and his reperetory includes fully 150 compositions; a much larger number than the majority of pianists are able to carry in their memories. His versatility in the various styles of piano-forte execution is one of his chief characteristics, and not a whit less noteworthy is his splendid technique, his delicate touch, and the refined spirituality of his interpretations, and his exquisite nuances. He is a sterling addition to the musical artists of this city.

G. B. A.

READING FOR MUSICAL-LITERARY CLUBS.

I

THE ANTIQUITIES OF MUSIC.

Every great current of mental activity is like a river in this, that however large and grand it may be in that part of its course whereupon the ventures of nations are safely borne, there has been a time in its history when it was but a mere rill, across which a boy's foot might easily have stepped, and upon which the boy's little ship would scarcely have been wrecked. In order to find this condition of the great river we have only to go back far enough towards its source. Thus it is, also, with every great department of mental activity. But between the material river and the current of mind there is a great difference in this: The river is still before us, not alone in its grander development of navigable waters, but also its sources and all its intermediate stages are but a small distance away and within easy reach. Not so is it with the great currents of the world's thought. The sources of these are lost in the mists of tradition. All that we certainly know points clearly to a time when each of these streams also was but a rill, a suggestion, a happy inspiration of some gifted mind in a moment of its best effort. But when the river emerges from the mountains and debouches upon the plain of written history, it has already become a stream of no mean magnitude. The best that can be done in tracing the full course of one of these great streams of thought or mental product, is to reconstruct its past the best we can by way of research, tradition, and especially by observing carefully the peculiarities of its flow within the limits wherein it admits of being fully examined; from the elements so obtained we premise its history just as astronomers compute the orbit of a planet from the mathe-

matical elements of the part of its revolution known to them. It is in this spirit that all remote history has to be written.

The art of music, which forms the subject of the present inquiry, occupies at the present time an important place in civilization. It accentuates the public relations of society, beautifies the inner intercourse of the family and the social circle, and is, in fact, the only form of art still retaining original vitality. All the others are occupied, more or less, in imitating master works long ago created, which there is no longer a hope of surpassing—hardly of equalling. Music on the other hand, is a new art, as to the date of its master works, and the later creations have been of such quality as to explain the hitherto unexplained implications of the older ones. There is no other art which better illustrates the process of human progress towards an ideal. Although there is perhaps no race of men so low as not to have a music of some kind, there are and always have been many races without music of such excellence as to commend it to the ears of cultivated man. The sense of hearing has become more acute and discriminating, and the principles of selecting musical combinations out of nature's infinite store, have undergone changes, and it is to be presumed have approached more nearly to a scientific adaptation of means to ends. In every age of the world there have been musical instruments upon which bards and minstrels have played and to which listeners have harkened in rapt admiration. Not a sound of the strains has come down to us. Only the tradition of it remains. The music that they had they employed for social purposes and for beautifying religious worship. Poets have sung of it, philosophers have speculated about it and contrived for it a place in the schemes of ideal education, which have occupied so much of their thought. In one country music has flourished; in another it has faded and withered. The art has relations of compatibility with other forms and movements of mind. These relations we may be able to trace, and these rhapsodies of the poets and philosophers admit of being set down in order. When this shall have been done there will be the means of reconstructing the history of music and of retracing the

principal steps by which it has come to its present development, its present fullness and depth of power. We shall know what instruments they had; what kind of music they probably made; what uses they had for music, and the ideal that they sought to express by means of it, in all the principal epochs of culture. The barbaric attempts at music do not interest us, except in so far as they testify to the instinct for music which seems to be universal in the race. But every attempt at music in the history of a cultivated people has advanced the art in some degree towards a higher and a truer development. Every such attempt, therefore, will be of interest to us. The history as a whole, as in every other department, will tell the story of progress, of fitter adaptation of means to ends, and of an ideal more clearly defined and more precisely realized. However imperfect the early efforts may be found to have been, they will be found to represent or testify to the existence of an ideal seeking expression through means not yet fully comprehended. This ideal will also be a subject of inquiry.

The value of such a study lies not alone nor mainly in the information which more or less trustworthily may be the visible result of it, but in the implication it will carry that man is a creature of progress, and that conditions least satisfactory and poorest understood at present may be but the pushing onwards toward something more desirable in the future.

For the use of the term ideal in a discussion of this kind no apology is necessary. There is an ideal, and all art has been in pursuit of it. Whether the ideal is evolved from the mind itself, or whether it is the reaction between the thinker and the subject of thought outside him, is not a question that need concern us. Art without an ideal is inconceivable.

The learned historian, M. J. J. Fetis, regards music as the art of the Aryan races exclusively. For, although the black and the brown races have devised various apparatuses for the production of symbolic sounds, the sounds so produced are so poorly arranged as to their relative pitch and rhythm, that they neither touch the æsthetic faculties, properly so called, nor form a valid beginning out of which a

purser art can grow. There appears, indeed, to be a difference between the status of the black and brown races, respectively, with reference to the art of music as developed by the Aryan peoples. The brown races have nowhere been able to arrive at true principles of arranging sounds for musical purposes, nor have they ever shown an aptitude for enjoying the music of the whites. The blacks, on the contrary, while unable to develop a true art of music for themselves, have no difficulty in learning to appreciate the less highly specialized varieties of Aryan music.

The white race everywhere has had an art of music, which, however imperfectly developed in some cases, has been actuated by æsthetic motives alike in kind, though unequal in intensity. The simplest and crudest music of the white peoples has had the same object as the highest and best, namely, that of expressing sentiments of worship, joy or consolation. In respect to the principles determining its pitches and rhythms, the simplest and earliest music of this race has rarely been in contradiction to that the latest produced, although it may have been immeasurably less complete.

The fact that an art of music has been developed in all culture-periods of the Aryan people, leads unavoidably to the conclusion that from the earliest times the race has possessed an appetite for this form of Art. An almost superstitious estimation of the powers of musically modulated sounds appears again and again in the earliest myths of the Aryan peoples; nor is it less conspicuous, although perhaps more moderately phrased, in the noblest and highest passages of their prophets, philosophers, and poets, even until now. Surely this appetite must have been innate, in the Aryan people, thus we have one element in the problem. Music was demanded by sentiment not less imperative than that which in all its culture-periods has made this race progressive and perfectable. In every period of its abiding, it has improved itself in all the elements of ideal manhood. It has created civilization, with its multiplied utilities, both immediate and transcendent; and it cherishes an ideal, as yet far from complete realization, of a state of society, afford-

ing well-being and freedom to every individual, and the incitation and right to the fullest possible developement of all his powers. Whatever we may now have of Wisdom and Art is but the early flowering of plants but imperfectly developed. Such is the "postulate" of the Aryan mind; and such is the underlying sentiment which has everywhere actuated it.

With regard to the realization of its ideal in the province of musically modulated sounds, we find enormous differences between the earliest periods and that in which we ourselves live. It has been a two-fold operation of mastering the material, out of which musically-modulated sounds could be obtained, and of finding out by long and tedious induction the principles according to which sounds must be arranged in order to satisfy artistic desire. The progress, as we shall see later, has been hampered at every step by the disposition to regard every new advance gained as the farthest possible point of achievement; and for fear of losing that which had been gained, to resist farther attempts at progress. At times this disposition has obtained the mastery and the art of the people where it has so obtained has come to the limit of its capacity to receive. Thus the entire progress has been divided into stages, extending over wide lapses of time, and changing the scene of activity from one country to others, distant and often wholly disconnected with those where the activity had previously been greatest.

The entire course of the development of our modern art music has passed through four great stages, or divisions:

I Primitive attempts, in which the leading types of sound-producing apparatus were discovered, and a music of some sort produced, concerning which, however, upon its tonal side, we know little or nothing. Such was the period of the ancient Egyptians, Assyrians, Jews, etc.

II. The development of an artistic music, consisting of melody, more or less successfully contrived with reference to time and tune, but not including the harmony of simultaneous sounds. Such was the music of the Greeks and Romans, and India.

III. The discovery of the harmony of simultaneous sounds, and the various tedious experiments and digressions which under the hands of the Madrigal writers of the sixteenth century, eventuated in a settled tonality determined by harmonic considerations.

IV. Modern music, from the time of Palestrina until now, embracing everything we have of present value in the Art.

It is unlikely that commensurate with ability to produce musical effects there has been a parallel development of certain parts of sense-perceptive apparatus, both in respect to the ability to perceive and record tonal impressions, and in respect to comprehending remote and complicated relations between them, and co-ordinating them according to their possible principles of unity. It is thought by some that the absence of vowels in certain written languages points to a stage of immaturity when as yet only a single obscure and an undifferentiated vocable was used. Later, when the vowels became differentiated and verbal changes determined by means of them, vowels were written in full, just the same as consonants. From the pursuit of Music for four thousand years or more before the satisfactory effect of harmony was discovered, we have a right to conclude that as yet the inner musical sense had not become developed to the point where it could co-ordinate combinations of sounds with reference to their tonal unity. Even after it had been discovered that a delight might be had from this source, it was about a thousand years before the common chord finally established itself as the primate of the tonal hierarchy. Nay, more! Within the last two centuries, very great progress has been made in the average ability of hearers to co-ordinate and appreciate complicated relations of sound. The modern use of dissonances, diminished, sevenths, and remote modulations, are examples in point. This gain in the art of hearing music is quite as likely to have been due to an improvement in the sound-cognizing apparatus of the brain itself, as to a more careful education and frequent opportunities for hearing and comparing. The greater depth and expressiveness of our present music, as compared with that

of a century ago, has its physical operation through the greater variety and complexity of the combinations employed, and the wider range of intensity. These increasing complexities appear to be accompanied by a positive increase in the capacity of sensuous gratification through the perception of the well-sounding and richly modulated. This progress in music, also, has relation to the general deepening of mind as shown in the philosophy, poetry, and science of the past two centuries, over any that have gone before.

Psychologists, indeed, tell us that man makes his brain in the effort to use it, by developing the germ cells in the grey matter of the cerebrum. May it not be that the number of cell-germs themselves is increased in succeeding generations, through the operation of the laws of heredity and survival of fittest? At all events Musical History is one of the most interesting chapters in the story of progress; it touches, almost equally, science, religion, and art, and therefore relates itself to and intermingles with the most precious activities of mind.

W. S. B. MATHEWS.

EDGAR KELLY'S "PURITANIA" MUSIC.

One of the most promising of the younger American composers is Mr. Elgar Stillman Kelly, who has made his name favorably known on both ocean coasts of the United



EDGAR STILLMAN KELLY.

States, by the production of his "Macbeth" music and other compositions in San Francisco and New York. Mr. Kelly is now about thirty years of age. He was educated at first

under Mr. Clarence Eddy, and later at Stuttgart. His compositions have covered quite a wide range of styles, but he has always shown a talent for the humorous—using the term both in the German sense and in its current American meaning. His latest production, as well as his most important, is the opera "Puritania," of which the following account has been produced prepared for these pages.

About the middle of last October, 1891, the preliminary arrangements were made by Miss Pauline Hall's manager for the creation of a new operatic work, which should be especially adapted to the requirements of Miss Hall and the company; the same to be completed and produced June 6, 1892, at the Tremont Theatre, Boston. After it was decided that Mr. C. M. S. McLellan should write the text, and that Mr. Edgar Stillman Kelly was to compose the music, the character of the proposed opera was discussed and two or three topics were suggested. Mr. Kelly wished to try his hand at setting a thoroughly humorous text, one in which the plot abounds in comical situations and bright dialogue, and cast his vote for a dramatization of one of Thackeray's sketches. But Mr. McLellan had long cherished a project for utilizing the material afforded by the absurdities of Salem Witchcraft, as a theme for satirizing; and as the subject was American, and would enable him to give, to a certain degree at least, an American coloring, it was chosen.

At the same time Mr. Kelly did not regard the expression of satire as the function of music, but nevertheless felt that the plot given him afforded an opportunity for a variety of musical moments, serious, sentimental and humorous. In fact, the musical portion of the opera bears the same relation to what is generally termed, "comic opera," that melodrama bears to farce.

The introductory chorus, "Hail to Everything under the Sun," is expressive of joy at the thought of mere existence—an exuberance of animal spirits. The theme (*Allegro vivace 3-4 time*) is begun by sopranos and altos, then taken up by the male chorus, while the female chorus take the parts which the tenor and basses sang accompanying

them in the theme. In other words double counterpoint is made use of, as well as the simpler methods of musical expression, which is seen in the waltz movement (female chorus) which follows.

The recurring full chorus is interrupted by Abigail (contralto) who, in a gloomy song tells various unpleasant things about a dreadful witch, Elizabeth, the heroine of the opera. The second part of this song contains certain harmonic progressions which occur again when the witchcraft of the girl is referred to. (Theme I.)



The chorus become alarmed at the state of affairs and proceed to retract their former protestations of joy, singing a parody upon the opening chorus, in minor. The approaching judges are now heard (Theme II.)



and the double chorus of Salemites and Judges bring the musical number to a close.

With a desire to impart to the scene an American musical flavor, Mr. Kelly has caused the fifes and drums to play an old New England melody (Theme III.)



on the entrance of Elizabeth. It is afterward accompanied by appropriate harmonies in the orchestra. Whether the

melody be one or two centuries old he does not care, as in any event he regards its use as a bit of justifiable anachronism.

The following song by Elizabeth, "A Maiden's Art," the refrain of which is accompanied by the chorus and violin obligato, is alluded to orchestrally whenever the heroine becomes the topic of conversation. (Theme IV.)



The chorus which follows:

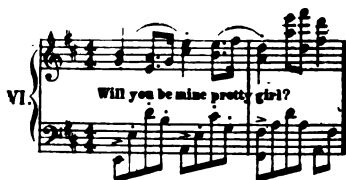
"She says she's possessed of the deep, black art," begins with a short fugue, in which the first four measures of the old New England tune above referred to (No. 3) is used as the subject.

The second part of the chorus is a development of the theme from "Abigail's Song," (No. 1)—it culminates with a short fortissimo chord as the cannon on board the ship of the Earl is heard—and after a long development of the rhythmical figure of "Vivian's War Song," (Theme V.) on



board ship appears and sings this song, which, by the way, forms the finale of Act II of the opera.

After the assemblage has conveniently dispersed, Vivian proposes to Elizabeth to allow him to become her protector. Here is the theme of the refrain: (Theme VI.)



After their duel the interested couple leave the stage unoccupied, when the theme of the approaching witchfinder general is heard: (Theme VII.)

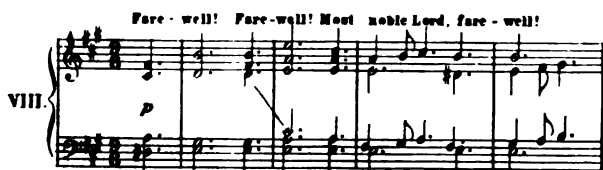


One by one the villagers reassemble to greet "The stranger from distant climes."

An interesting and amusing feature of this chorus of welcome to the witchfinder, and the admonitions to "Dip to him several times," is the fact that the entire number is evolved from these two measures. The witchfinder general then sings a couple of comic songs, one in reply to his hearty reception and the other explaining the nature of his tests. The verses to the latter are especially good, showing how when a man or woman is tested he never passes without suspicion. Mention might be made of a few little humorous bits of orchestration accompanying the shivering of the clowns and the bowing of the judges as they make their exit.

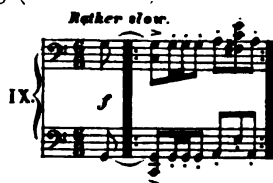
"The Tiger of Tangaree," an oriental humoresque, gives Miss Hall a change to show her ability to render something in the way of a ditty.

The Finale of the first Act begins with a sea song by Vivian and chorus—after a thematic dialogue between Vivian and the W. F. G. as they dispute over the possession of Elizabeth, Vivian bursts out with a laughing song. Then after the refrain "Will you be mine, pretty girl?" (No. 7) and the strains of "Hail to Everything Under the Sun," Vivian bids "Farewell" to the people. They in turn take up his theme and it is developed on to the end. (Theme VIII.)



After which a line or two of the sea song, "Away o'er the breast of the freshening gale," and the curtain falls.

The introduction to Act II suggests the hammering, boring and drilling (Theme IX) of the conspirators prepar-



atory to blowing up the king. It runs into the song of Killsin Burgess; now intimates that

"Charles will be blown quite far away,
Making considerable noise as he goes,
When he'll come down, one couldn't well say.
For that's what nobody knows."

The ensuing bit, "A Little Puff of Powder," is not only a pretty song but a pretty chorus. Beginning high it works up to a climax as the explosionists grow in warmth and happiness "at the thought of the king flying through space."

After the conspirators leave the stage Killsin in a comic-pathetic air beseeches the "Spirit of Night," while she distributes her soul-healing sleep, not to forget the conspirators. As the scene is darkened the orchestra takes up the theme, and this combined with the rhythmic figures from the hammering and drilling of the introduction (Theme X) in a



variety of modulations from the *intermezzo* which fills in the change of scene.

The stage is suddenly lighted again and the reception saloon in the palace of Charles II filled with courtiers and ladies who, with chorus, "Come youth and beauty," announce the arrival of the king. After the entrance of his majesty, the cavaliers gather about the throne and sing, "All honor to him, our king."

Vivian then enters and salutes the king with a jolly polka like song, which by the way appears in overture and from which the code is developed.

The commencement of the chorus "What an interesting vision," on the entrance of Elizabeth, is followed by her quaint little song. "My mother said don't, and I won't!"

Vivian begs the king to pronounce her free of the charge of witchcraft, which his royrl highness does after a little by-play. Then the chamberlain, in tones imitating the traditional, "O, yes! O, yes! O, yes!" calls out, "Know ye! know ye! know ye! Free of all charges is this maiden fair," and general happiness prevails a few moments until the mirth is broken in upon by the W. F. G.'s theme (No. VII.) This is a forerunner of the entry of that worthy with Jonathan and Abigail, who in a trio of some length, "There once was a witch," accuse Elizabeth of sundry direful deeds. In a vein of mockery the heroine offers to conjure up the spirit "Asmodens" for the delectation of all. Her invocation is accompanied by the development of theme I which suddenly increases in strength, and to the consternation of all, an explosion takes place in the vault beneath, which sends Killsin through the floor. He is believed by the assembly to be Asmodens, while he in his bewilderment sings fragments of "A Little Puff of Powder," and is puzzled to find that *he* and not the king has been blown up.

As the king commands Elizabeth to be taken to a dungeon cell, Vivian, in a song, bids her a sad farewell. The stage is left to Killsen, Abigail, Jonathan and the W. F. G. The latter three interrogate the conspirator as to the nature of his mission.

The humorous quartette, "O! tell us mutilated stranger," is in reality a minuet-like theme, with variations in which a number of contrapuntal and instrumental devices are employed. (Theme XI.)



The ensuing dialogue discloses the true state of affairs,

Elizabeth's innocence is proven and she is restored to Vivian. In the short finale which follows, the themes of the W. F. G., the cry "Know, ye!" and "There once was a witch," are brought in, the whole concluding with Vivian's first song from Act I. (Theme V.



The opera was duly produced in Boston according to appointment, and was received with enthusiasm. After a run of about sixteen weeks it was taken to New York, where its success was not so good. This led to the following letter to the composer from Dr. Wm. Mason. As the letter tells its own story, no further explanation is needed :

29 Washington Square, W.,
New York, Oct. 8, 1892.

DEAR MR. KELLY:—

Last Wednesday noon, as I was sitting at lunch, I became aware that I felt tired and had a feeling that I would indulge in a little physical relaxation and mental diversion. On referring to the announcement in a morning paper I found that the Opera of "Puritania" was to be given at the Fifth Avenue Theatre matinee that afternoon. Although I had read and was then aware that you had written an opera, I had entirely forgotten its subject and title, so that I did not for a moment connect this opera with you, but simply selected the place of amusement at random. I note this fact in passing because it very much enhances the significance of what I am about to write. I was somewhat late in getting to the theatre, arriving there about 2:40 P. M., so that the performance was well under way. In passing to my seat, which was up in the balcony, my ears made me at once aware of the fact that the music was distinctly away up and beyond the ordinary, and lacked in toto the hackneyed, familiar, sentimental, and worn-out strains, which almost invariably characterize the light opera one hears now-a-days. I experienced a feeling of refreshment

and satisfaction, and thought to myself, "you have struck it to-day." I was, of course, very curious to know who the composer was, but, as during the performance the lights were turned down, I was obliged to wait a while and so went on listening to the music with constantly increasing appreciation and delight, and when at the end of the act I read your name on the programme my pleasure and satisfaction was of a very inferior quality, and I was aware of a certain feeling of pride connected with it, which was very natural under the circumstances. I heartily congratulate you on your complete musical and artistic success. The music is delightful, fresh and original throughout, and the instrumentation is fully up to it, exhibiting, as it does, such varieties and beauties of tone color, and all of those together are natural, free from constraint, and spontaneous, giving almost the idea of an improvisation.

The theatre was not half full, but the music is altogether too good to meet with the instantaneous appreciation of the multitude. I have seen no commendatory notice in the newspapers, and am afraid that the gentlemen of the press will keep you waiting until your musical reputation is more widely established, before making the recognition due to the merit of your work. The verdict of musicians will be more prompt and heartfelt, and indeed I have already heard the expression of unreserved admiration by some of them, and this is fully in agreement with the feeling of

Your friend,
[Signed] WILLIAM MASON.

CHICAGO COMPOSERS

I.

W. C. E. SEEBOECK.

Among the pleasant duties which befall the musical journalist from time to time, is that of distributing what might be called pre-mortal immortality. In pursuit of this duty the name of an eminent Chicago master now engages attention. It is that of Mr. W. C. E. Seeboeck, whose personal resemblance to the celebrated conductor, Arthur Nikisch, of Boston, will immediately occur to any who compare our frontispiece with the published portraits of the Hungarian musician. Mr. Seeboeck is an Austrian, having been born in Vienna in 1860, his father having been a banker. The children are all talented, one of them being a sculptor, living at Florence. The subject of our sketch enjoyed an unusually fine education at the Theresianum, one of the best and most aristocratic high schools of Vienna, where one of his classmates was Alfonso, the late king of Spain. His musical masters were Eppstein, Nottebohm, and later he studied eighteen months in St. Petersburg under Rubinstein. Mr. Seeboeck has travelled extensively, not alone in Europe and America, but also in Egypt and India. Recalled from Russia by the death of his father, he soon came to America and to Chicago in 1881.

His early experiences in this city were those of the typical musician. Of a genial turn, and without any vices, Seeboeck was nevertheless a true artist in his carelessness concerning money. He gave a few lessons, played accompaniments for the Apollo club, (at an absurdly low rate, considering his quality) and for the rest of his time wrote songs and other compositions to the fullest extent of his ability to buy the necessary paper. In this way he turned out nearly two hundred songs, embracing all the standard German texts, a large number of American ones, and a few of his own,—for he is also a poet, as a later issue

of Music will show. His songs are musical and melodious. The accompaniments are often difficult, for the technic of Mr. Seeboeck is so remarkable that ordinary difficulties do not occur to him. He is very handy with imitative devices, and upon occasion is able to perform all regulation tricks of composition. Indeed there has been hardly a better equipped composer among us.

After a while the talent of the Apollo accompanist began to be recognized. Whatever the work in study, the piano part went always just so smoothly, nor was it much matter whether the conductor desired it in the original key or in some transposition—everything went about the same. Then between the acts Seeboeck would play one of his pieces. These (oh the genius of discretion!) were almost always short. His little gavottes, as quaint and clever as one can think; an aria, or something else, melodious and pleasing, with a dainty bringing together of the contrapuntal ends of the middle parts—the whole played with a musical touch and consummate ease,—all these made him friends. He got scholars. Then he fell into the hands of a discreet manager, Mr. A. E. Ruff, who was just starting his school of music. He needed just such a man, and knew he needed him. On the other hand, the fame of the pianist and his playing brought many pupils to the school. So the connection has proven a very good thing for all concerned.

His activity as composer has been prodigious, as the following list will show. His published compositions include seventeen pieces for piano, twelve songs, six part-songs for male voices, of which two have been sung by the Apollo club; two pieces for piano and violin, etc. His list of unpublished compositions is naturally much longer. It comprises, among others, the following: Twenty-seven piano etudes, fourteen gavottes and bourrees, three sonatas, 187 songs, twelve quartettes, two piano quintettes, six Paganini caprices, eight nocturnes, two scherzos, one cello sonata, two piano concertos, and an oratorio, "The Captivity"—words from Goldsmith.

His fertility in dainty little things in the line of quasi antiques has already been mentioned. On another page is an

illustration, in facsimile, showing his very dainty handwriting. This particular copy was done with no reference to reproduction. The style is his usual manner of writing, except that it may be a trifle smaller. It was perhaps written for a lady.

It must be nearly ten years now since the first of Seeboeck's operas was brought out in very bad style in Central Music hall. The music was as smooth and melodious as music should be. It quite ran in the line mentioned by Mr. Arthur Weld in another page, where he says that the composer nowadays is not expected to do anything essentially original, but it is enough if he does over the old cadences and chords with a new effect. This is what Seeboeck at first glance seems to do. But upon more careful examination one finds a more decided quality. He is really musical and has musical fantasia. It is not in him to condense, nor much to choose. The ideas that present themselves to him—these he writes, and rarely crosses out. In this he is like Schubert. He has lately finished another opera, called "The Gladiators," libretto by L. F. Brown, of Chicago. It will be produced next season by the "Bostonians." The work contains a great number of pleasing airs, concerted and ensemble pieces.

This opera has a plot, and a story which actually moves upon the stage. The music is occasionally bright, occasionally delicate, and now and then quite elaborate. The individuality of the voices in the cast has been considered, and care has been taken to give each one his little air, as promptly as the old Italian composers used to manage the same practical end.

Many whimsical stories might be told of this genial composer if one had time. With him to think of a piece, is the same as to have composed it. He is like the Japanese gentleman in the "The Mikado," who explained that "when your Majesty orders a gentleman to be beheaded he is as good as dead; in fact you may say he *is* dead." It was in this vein that by the good offices of that friend of struggling genius, Miss Amy Fay, some years ago, Seeboeck secured an appointment with Theodore Thomas and his first flute in order to get Thomas' adoption of a new flute concerto which he

said he had composed. He lost his case in advance by coming a half hour late. A half hour late to an appointment with Theodore Thomas, who is the soul of punctuality! Then when he recovered his breath, Seeboeck produced the concerto. He had two sheets of flute part, and nothing whatever more. All the rest was in his head. This was more than Thomas could stand, so the composer was very curtly notified that when he had actually written a concerto, instead of meaning to write one at some future time, he might take it into consideration. Till then, farewell! I have no doubt Seeboeck was greatly surprised—so sure is he of an idea when once it has occurred to him.

As a pianist Seeboeck's playing is characterized more by delicacy than strength, but on occasion he is capable of a great deal of the latter. Upon one occasion he illustrated a series of lectures upon composers and styles, and the closing program consisted of Beethoven's 5th concerto, Schumann's in A minor, and the Chopin concerto in E minor. The artist Franz Rummel happened to come in, and as the second piano was badly played by a pupil he himself took the accompaniments. The effect was something astonishing. Seeboeck never played better. Both artists were upon their mettle. At the end Rummel, gave a magnificent performance of the Bach Chromatic Fantasia and Fugue. This was before an audience of about forty persons.

Upon another occasion he was down upon an Apollo programme for Liszt's 14th Rhapsody, with second piano. At the last minute it was found that there was no room for the second piano upon the stage. What did Seeboeck do but perform the number all the same, putting in as much of the second part in addition to the first as was needed for carrying along the musical ideas. He made a splendid effect.

Personally Mr. Seeboeck is a great favorite. He has a delicate and quiet wit, but ill-nature has no place in his make-up. He has been of great use to the musical life of the city, having a place entirely his own, which no one else could fill as well.

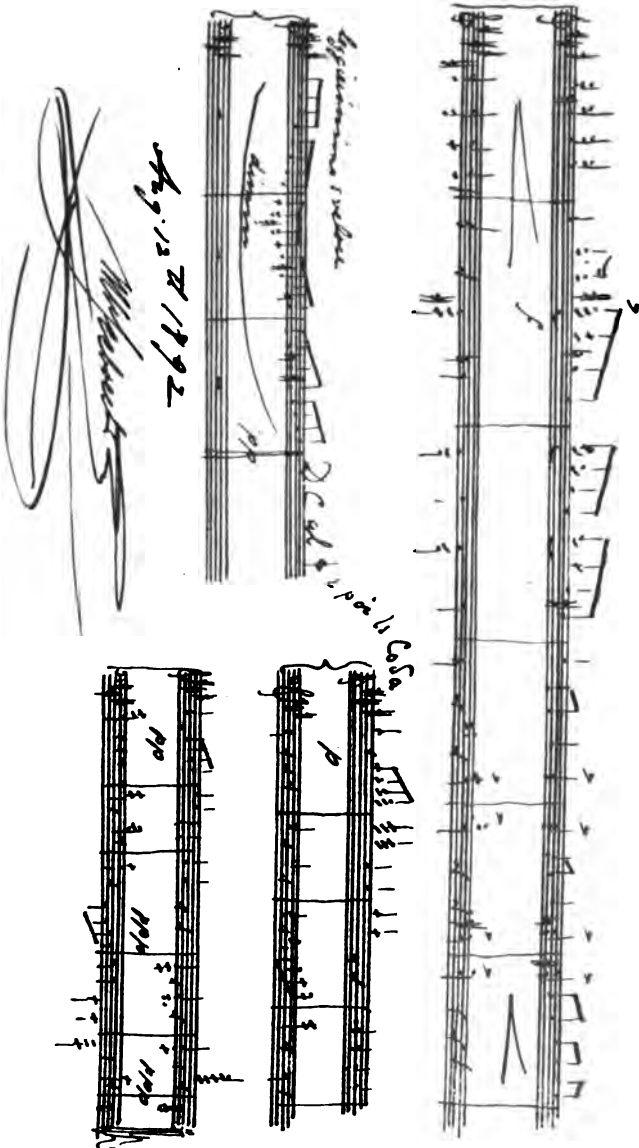
Fountain of Youth. J. L. Smith and others

Allegro
staccato

veloce

Inno. Inno. Inno.
staccato

Copyrighted 1892. by H. C. S. Schubert



Rules for Expression

(CONTINUED.)

PART SECOND.

EXPRESSION IN SONG WITH WORDS.

CLASS I.

BALLADS.

Analysis of Words.

30. In ballads the poem is dominant. As the composer conforms the musical phrases and their climaxes to the verbal phrases and climaxes, such song is only one remove from speech. Therefore the rules of Part First govern its delivery. The singer's first task must then be to analyze the poem:

1. To mark the phrases and climaxes.
2. To determine the emotional class and the dynamic level.
3. To mark the louder and softer passages.
4. To mark the expressive quality of significant passages.

NOTE.—Similar to class I in the dominancy of the words are recitatives of the opera and oratorio. To this class also belong lleder and chansons, other names for ballads, if sung in their original language. As no translation can preserve the order of words and accents without sacrifice of sense, a necessary paraphrase of the poem or music will compromise the composer's intention.

31. But the sustained tones of song give additional means of expression.

(1.) The singer can pass by minute gradations from one degree of force to another, using the *crescendo* < or *diminuendo*. >

(2.) The singer can emphasize the accented syllable of a climax by pressure < or the explosive form of attack > while the speaker has only the latter.

(3.) The singer can emphasize the climax by insensibly prolonging it, while the speaker has only the pause after the word.

NOTE.—As this prolongation, termed *rubato*, (Englished, *stolen*), is the normal, usual method for the singer, no sign, is needed but the circumflex, single or doubled, that marks its place for the speaker.


(4.) The singer can use the timbres and resonances, (the *expressive qualities* of speech,) more freely and in more exquisite shades than the speaker.

NOTE.—In the simplest ballads, great artists achieve results otherwise unattainable, by modifications of timbre at every phase of feeling. Why they all love Patti so is because, using the different timbres more freely than other artists, she touches sensibilities others cannot touch. The student is urged to acquire a thorough command of the different resonances as a means of escape from a monotonous delivery, or the trammels of a single style. Though vocal technic is not within the scope of this work, the writer cannot forbear urging that the illustrations of the different shades of expressive quality in Par. 26 p. 23, compare Curwen's Standard Course, page 149, be sung to the following phrase:

| d :s | f :r | r :f | m: d ||

In order to perceive the problem, sing the words with identical expressive quality until the incongruity is perceived. Then practice assiduously until the different qualities can be produced in these simple sentences. Then apply the skill to all songs.

32. Special Rules for the Singer.

(1.) Emphasize the climax of every phrase by stress  or by pause (*rubato* or silence) or both. Compare Introduction.

(2.) Crescendo from the beginning of a phrase to its climax. Compare Riemann's "Guide to Phrasing," page 11, Schirmer.

(3.) Diminuendo from the climax of a phrase to its end.

NOTE.—Crescendos *within* a phrase are accelerated; diminuendos, retarded.

33. Rule for degrees of *rubato*, *crescendo*, *diminuendo*, *accelerando* and *ritardando*. Use them so discreetly and temperately that the unmusical only feel the art without perceiving its form; for that perception would distract attention from the song itself. *Artem celare est ars supeneae.*

While an art obvious to the unmusical would by the musical be deemed vulgar.

Management of the Breath.

34. The special effects of the singer require special care in the control of the breath; require its renewal at the end of each line of poetry, and at least once in a line of eight or more syllables, (near the middle, if possible,) unless a pause for that purpose would conflict with the sense of the words. In most ballads and hymns the sense requires pauses at such points. In some, the sense prohibits them. In the few remaining cases—"the indifferent"—pauses are permitted.

35. Such breath-taking is not at all for vital purposes, but "for artistic purposes," to rouse to action and maintain in action the muscles controlling the lungs. To discriminate between them the subject must be considered at length.

36. The Vital Breath.

(1.) When the body is at rest the lower third of the lungs is (or should be) active. At each inspiration the diaphragm descending presses the abdomen outward. This effect gives the name, "Abdominal Breathing." It can be observed in all healthy children and adults whose clothing permits it. It can best be observed in ones-self, if one lie on the back, extended without a pillow. In that posture even those who habitually breath with the upper third of the lungs, "Clavicular breathing," will breath normally—in some degree. As in the seated posture the abdomen cannot move so freely, there is a more perceptible movement of the diaphragm and lower chest.

(2.) When the body is roused, as in walking or other gentle exercise, the sides of the body and its back will dilate as the front does. This is a form of "Costal breathing."

(3.) The "full breath" results in more violent exercise. As a consequence, the chest will rise, all parts of the lungs will then be active. But, whatever the state of the body, whether roused or quiescent, the most active muscles, in correct breathing, are those strongest ones—those at the base of the lungs.

37. The Artistic Breath.

The usually relaxed condition of the lungs in abdominal breathing will not suffice. The steady, even, sustained tone, without waver, that is an absolute essential for the singer, is impossible if only Clavicular breathing is used; impossible unless the abdominal muscles are active. The "full breath" that brings into action all muscles that control the lungs, is necessary.

38. The Singer's Full Breath.

The steps for the student who must illustrate it are:

(1.) Fill the lower third of the lungs. The abdomen will be pressed downward and outward.

(2.) Fill the middle third of the lungs. The body at the diaphragm will press outward, and a stringent feeling will be experienced at the back.

(3.) Fill the upper third of the lungs. The chest will rise; in rising, the body will be drawn upward and the abdomen slightly inward. The student, after practice, will be able to do all this at one impulse. Compare Kofler's "Art of Breathing," Par. 24.

39. The Singer's Half Breath.

As breath is exhausted in singing, the tension of the muscles lessens. To restore that tension, the air must be replenished by a quick half breath at places where a full breath is impracticable. It may be taken through the nose, or mouth, or both; it may be somewhat like a gasp. But however taken, it must be quickly done; imperceptible to the listener; scarcely perceptible to the singer.

40. The full breath should be taken:

(1.) At the punctuation marks of greater value, and if the sense permits a sufficient pause, at commas and greater reading marks.

(2.) At longer rests in the music.

(3.) Before long sustained tones, trills and cadenzas—like passages, if the sense permits.

41. The half breath should be taken:

(1.) At all commas and greater reading marks [unless the full breath is permitted] and at most lesser reading marks.

(2.) At short rests in the music.

(3.) If the sense permits, before synopes and specially accented tones; between reiterated tones of the same pitch and value; after slurred tones, and after a short staccato. [Compare Seiler's "Voice in Singing," page 167.]

NOTE.—Having in mind the necessity of full lungs, a rule of immense practical but of slight scientific value may be added, namely: Take breath as frequently as possible.

42. Breath Marks.

The place for the half breath may be marked by this sign v written just over the music. As the full breath must be taken at all longer pauses, no sign is requisite for it.

43. In emphatical disjunction of words, (see par. 14) the pause may be too brief to permit a half breath. The presence of the lesser reading mark indicates a hiatus; the absence of the inverted carat shows that breath must not be taken.

44. Modes of Tone Production.

(1.) Passages requiring smooth connection of the tones (legato), should be produced by a slow contraction of the abdominal muscles inward and upward, while the chest is permanently raised and expanded.*

(2.) Sustained tones, trills, etc., are similarly produced.

(3.) Staccato tones are produced by a sudden contraction of some part of the vocal apparatus. Light shades may be produced at the glottis, but the more usual method is the result of the action of abdominal muscles. Thus produced, an outward stroke of the body at the diaphragm will be perceptible at each tone 4. Different timbres require different degrees of tension in the lung muscles, particularly those of the upper chest. As these qualities vary according to the form of the vocal chamber, no definite rules can be given.

NOTE.—Controlling the breath by the abdominal muscles lessens fatigue in singing by relieving the uraler and less muscles of the upper chest and throat from much effort, corrects "throatiness," and promotes the formation of full, mellow, clearly resonant tones.

*Only when the breath is completely expended may the chest fall!—the state of rest is only appropriate for the end of a stanza or song.

CLASS II.

HYMN TUNES AND FOLK SONGS.

Correspondence of Music and Words.

45. These musical forms are independent of any special poem, since different poems may be sung to any tune; but they require a close correspondence with themselves, in the *structure* and the *emotional class* of the poem selected. Whoever will try to sing the bold, trochaic, serious metre, "Hark! the herald angels sing," to the gentle, Iambic, short-meter "Dennis" will recognize the absence of such a correspondence.

46. Correspondence In Structure.

(1.) The stanza and tune must be of similar length. But two short stanzas may be sung to a long tune, or a judicious *Da Capo* may fit a long stanza to a short tune.

(2.) The accented syllable in a foot of poetry must be set to a strong or medium accent of the tune. (But rhythmical considerations may, by lengthening final tones or by using a slur, cause the number of musical accents to exceed the number of feet.)

(3.) Metres commencing on weak or strong syllables require that the tune should commence on weak or strong accents of the measure, respectively. [But occasionally a faulty versification, as when a dactyl or iambus takes the places of a prevailing trochee, may be condoned.]

Emotional Classes in Music.

47. The effects due to mode, individual character of tones, melodic shapes, pitch, harmonic structure, transition, modulation, accents, rhythms and measure, may if considered separately be classed as *forcible* or *mild* combinations of these elements, and modifications of their influence by different tempos yield emotional classes equal in number, or perhaps, surpassing, those of poetry.

48. The following classification is fairly correct for moderate tempo: M M-84.

Musical Elements. Specific Quality. General Class.

I. MODE.

1. Major	Cheerful	Forcible
2. Minor	Mournful	Mild

II. INDIVIDUAL CHARACTER OF TONES.

(1.) Strong tones, namely:

Firm doh	{ Reinforce the dominant feeling	Forcible
Calm me; bright sol		

(2.) Leaning tones, namely:

Desolate fah	{ Weakening the dominant feeling	Mild
Piercing te: sad lah		
Rousing ray		

NOTE:—The above is true for the major mode; in the minor, the tones acquire, to a limited degree, new characters as they fall into new scale relations.

(3.) Chromatic tones Strong feeling Forcible

III. MELODIC SHAPES.

1. Ascending	Increased emotion	Forcible
2. Descending	Decreased emotion	Mild
3. Plane	Placidity	Mild
4. Stepwise progression	Placidity	Mild
5. Skip progression	Agitation	Forcible

IV. PITCH.

1. High	Bright	Forcible
2. Low	Serious	Mild
3. Medium	Calmness	Neutral
4. Extremes	Excitement	Forcible

V. HARMONIC STRUCTURE.

1. Deep	Serious	Mild
2. High	Bright	Forcible
3. Widely dispersed	Excitement	Forcible
4. Close	Calmness	Neutral
5. Full	Strength	Forcible
6. Thin	Weakness	Mild
7. Unison passages	Unanimity of sentiment	Forcible
8. Parallel progression	Substantial agreement	Mild
9. Contrary progression	Disagreement	Forcible
10. Oblique	Disagreement	Forcible
11. Suspensions	Compulsory agreement	Forcible
12. Dissonances	Disagreement	Forcible

VI. TRANSITIONS.

1 To dominant	Bright	Forcible
2 To subdominant	Serious	Mild
3 To remote keys	Strong feeling	Forcible


VII. MODULATION.

1.	{ From major to minor.	{ From light to shadow.	Mild
2.	{ From minor to major.	{ From gloom to light.	Forcible

VIII. ACCENTS.

1. Strong	Forcible
2. Medium	Medium
3. Weak	Mild

IX RHYTHMS.

1. Equal pulse tones	Placidity	Mild
2. Continuation	Sustained emotion	Forcible
3. Subdivision of pulses	{ Predominance of weak elements	Mild
4. Taafé 	{ Rather a rhythmical inflection of a full pulse than a subdivision	Forcible
5. Triplets	{ Predominance of weak elements	Mild
6. Syncopation	Opposition	Forcible
7. Weak pulse ending	(Feminine)	Mild
8. Strong pulse ending	(Masculine)	Forcible

X MEASURE.

1. Two-pulse, 2-4, 2-8, etc.	{ Frequent recurrence of accent	Forcible
2. Three-pulse 3-4, 6-8, etc.	{ Less frequent strong accent	Less forcible
3. Four-pulse 4-4, etc.	{ Infrequent strong accent; predominance of weak accent.	{ Appreciably less forcible, approaching the Mild.
4. Six-pulse	{ Delicate from predominance of weak accent.	Mild
5. Six-pulse, beaten twice in the measure	{ From alternating strong and weak accents; from triplet subdivision of the pulse:	Forcible
6. 2-2 alla breve:	{ from alternating strong and weak accents;	Mild
four-pulse, beaten twice	{ from minute subdivision of the pulse.	Forcible
		Mild

XI. FORM OF MEASURE.

1. Primary	{ The first impression of the ear is a strong accent.	Forcible
2. Secondary	{ The ear is prepared by a weak accent for a succeeding strong accent.	Mild

49. Using the above classification as a key, one can determine the predominance of forcible or mild elements or their equilibrium in any tune by its analysis, and thus determine whether it belongs to the *forcible*, *mild* or *moderate* class.

EXAMPLES OF WELL KNOWN HYMN TUNES.

(1.) "Austria" has major mode, predominance of strong tones, wide melodic skips, high pitch, dispersed harmony, contrary motion between the parts, transition to the dominant, 4-part measure, primary form. The *forcible* elements predominate.

(2.) "Dennis" has major mode, predominance of calm me, steps progressions, close low harmony, similar motion between the parts; 3-part measure, secondary form. The *mild* elements predominate.

(3.) "Federal Street" has major mode, free use of leaning tones, medium pitch, close harmony. Step progressions primary, transitions to dominant. Alla breve measure primary form. A substantial equilibrium, therefore it belongs to the *moderate* class.

(TO BE CONTINUED.)

BEETHOVEN.

(SONATA QUASIA UNA FANTASIA.)
Op, 27, No. 2.

ADAGIO SOSTENUTO.

I stand upon the shore of life's broad ocean drear,
And watch the ripples of the softly flowing tide:
The shimmer of the moon, as on some fair one's bier
The white and silv'ry shroud her form doth seek to hide;
And as I listen to the surge's moaning wail,
A voice, the saddest yet the sweetest ever heard,
Sings from the darkness of my sorrow and travail,
Of love departed and hope for e'er deferred.

ALLEGRETTO.

Yet spreads her wings
A white-clad ship:
Mayhap she brings
From her long trip
Some joy, some solace for my soul.
Roll smoothly, O broad ocean, roll !

How gently wafts
Against her sails
And tap'ring masts,
And never fails,
The breeze that brings from o'er the sea
My ship, so fraught with hope for me.

PRESTO AGITATO.

Alas, with clouds as dark as blackest night.
The sky, the moon, my ship are blotted out.
Naught can I see, save when the forked light
Glares forth from Heaven; even when I doubt
My eyes; for on the cruel, rock-bound shore
Beating her life out in the breakers there,
I see my ship, a wreck forevermore:
My hopes, my heart, my soul, drowned in despair.

HENRY DAVID

REVIEWS AND NOTICES.

FAMOUS COMPOSERS AND THEIR WORKS. Edited by John Knowles Paine, Theodore Thomas and Karl Klauser. Boston, J. B. Millet Company. Serial. Each part 50 cts. Thirty parts. Sold only by subscription.

Part 1. John Sebastian Bach.

Part 2. George Frederick Haendel, and Christopher Willibald Gluck.

Part 3. Gluck finished. Francis Joseph Haydn.

Part 4. Haydn completed. Mozart.

The four parts here sent out together are enough to afford a general idea of the monumental work projected and now well advanced by the J. B. Millet Company, of Boston. The ground proposed to be covered is that of a biographical history of music, in which the personalities of the composers, the peculiarities of their modes of life, together with copious extracts of their works, are brought before the reader, in order to enable the amateur to possess himself as far as possible of the kind of knowledge of music which a sound musical scholar and man of taste would arrive at as a result of many years of study. The work belongs to the modern class of collaborative authorship. A general conception is divided among experts, each of whom delivers himself concerning the particular province confided to his care. The compass of each article and its general relations are assigned. The expert then puts into the desired number of words all the information he possesses appropriate to its place in the general plan. The final outcome of this form of authorship lacks the pervading personality which always characterizes the finished work of strong individualities, but it gains in place of it a comprehensiveness and reliability which no large work by a single author can acquire—since the provinces of knowledge have so immeasurably extended themselves.

The general plan of the present work was that of giving biographical sketches by the best writers, both European and foreign; the whole under a general supervision of Prof. Paine—a many-sided musical scholar, probably as well fitted for a work of this kind as any that could be named. Then the publishers desired that absolutely everything in the way of portraits, representations of buildings, instruments, etc. available should be used to the fullest compass of modern illustration wherever it would make the book more intelligible or more attractive; this part was intrusted to Prof. Karl Klauser, a highly skilled photographer and a musician of wide knowledge and sympathy. The musical examples of the different writers's works were intended to be selected with a double reference to their illustrative value and their availability to the the average amateur. This part of the editing was intrusted to

Mr. Theodore Thomas—a name which at once assures a degree of conscientious supervision and a high order of musical intelligence.

The range of the biographical writers may be inferred from the four numbers immediately in hand. Bach is treated by the great Bach biographer, Philipp Spitta. The essay extends to thirty quarto pages, or about 24,000 words. Handel is treated by the same writer in twenty pages. Gluck occupies twenty-three pages, from the pen of the late Wilhelm Langhans. Haydn is treated by Mr. B. E. Wolf, of Boston, to the extent of twenty-four pages. Twenty pages of the Mozart biography are given in No. 4, but the author's name is not yet announced.

There are fifteen pages of music by Bach, the selections being a prelude and fugue from the Well Tempered Clavier, one of the shorter organ fugues, a pianoforte arrangement (with words) of the final chorus of the St. Matthew Passion, and several of the smaller gavottes.

Among the Handel illustrations is the famous air from his opera of "Xerxes," "Thy shade gives rest"—better known in this country as the Handel "Largo," so often played by Mr. Thomas.

Mr. Karl Klauzer is not behind his associates in the fullness and care of his work. Portraits, birthplaces, monuments, facsimiles and reproductions of famous historical paintings relating to the subject immediately in hand, meet us at every turn. The engravings are the best modern process work, half-tone, and line. In this respect the fullest of the histories of music falls far short of these numbers. Typographically the work is executed in the finest style of the subscription book art. It may be remarked, as an illustration of the care with which the work has been prepared, that one of the publishers spent a year in Europe collecting material from which the illustrations might be made.

"Famous Composers and their works" is therefore the most complete and attractive of all the musical gift books that have as yet been published, and it is not likely that anything handsomer will soon appear.

For the information of readers who would like to know more concerning it, reference may be made to the circular which the publishers will send upon application. No subscription is taken for anything less than the entire work, but it is stated that whenever possible a correspondent desiring to see the work will be waited upon by a canvasser with samples. The work is particularly attractive for amateur societies, reading circles, and schools, since it covers the entire central ground of musical biography, and affords a birds-eye view of musical literature.

A NOBLE ART: THREE LECTURES ON THE EVOLUTION AND CONSTRUCTION OF THE PIANO. By Fanny Morris Smith. Printed at the De Vinne Press, New York 1892. 8vo. 160. Parchment.

This charmingly gotten-up little work contains a variety of interesting matter about the pianoforte and the history of its invention. It is illustrated with a great variety of engravings, showing

the old harpsichords, actions, and the like, as well as many of the modern. The lectures are the work of an enthusiast. As such they possess an uncommon intelligence, and will be read with pleasure. They do not pretend to give a history of the piano making art as a whole. The early development of the art is traced with considerable particularity; but there is a break between Broadway and Steinway, and the entire artistic development of the pianoforte is credited to the latter firm. When one recognizes this fact, there is no objection to be taken, for the inventions of this firm do in fact constitute the greater part of the improvements upon which the finer tonal distinctions in pianos depend. There is, however, a gradual development in the instrument, which has reached its powers through the labor of very many inventors, whose very names even are in some cases difficult to be ascertained. The most complimentary thing which could be said of the Steinways truthfully, is that the firm occupies in piano making a position analogous to that of Anthony Stradivarius in the development of the violin. The violin was brought to its present model by the Amati and the older Tyrol makers. Stradivarius did nothing for it but to slightly change the form and place of the *f* holes, and to select his wood more carefully. Yet he transformed the instrument in the respect of affording it a deeper and more sympathetic resonance than it had ever had before.

Briefly stated the American improvements in piano making up to about 1855 had for their main object to render the instrument more solid and better able to withstand the changes of temperature. The corner stone of the American piano is the iron frame, which was invented by Alpheus Babcock, of Boston, in 1825; and brought to greater perfection by Jonas Chickering in 1838. Chickering, by the aid of the iron frame, was able to make a wider instrument and thus to come by a circular scale which afforded the hammers a better chance. Meanwhile, about 1846, felt was used for hammers by the famous old firm of Nunns & Clark, and other makers had experimented with wider scales. So when the Steinways began they started with a pianoforte which was practically a summary of about every real improvement that had been made up to that time. They had the iron frame, which no New York maker was using at the time, the felt hammers, the wide circular scale, and, in addition to these points, they brought out one of their own—either in their very first instruments or within two years thereafter—the overstrung scale. This was not new with the Steinways, but they were the first to apply it successfully. But from that time until this it has been a career of rivalry between them and their leading competitors, who have followed their various enchantments in much the same spirit as the Egyptian sorcerers the miracles of Moses—like the former, almost always succeeding in accomplishing each new result by a method slightly different.

There is reason for every piano amateur knowing more of the art through which his instrument has reached its present status; and this little book of Miss Morris is the best attainable for the purpose.

—since it comes down to the present time, and, whether one likes the firm or not, it is incontestable that one who knows all the inventions of the Steinways will not miss much of importance during the past forty years, for it is now almost forty years since this firm began their modest operations in a little back street in New York.

LETTERS FROM GREAT MUSICIANS TO YOUNG PEOPLE. By Althea B. Crawford and Alice Chapin. New York, 1892. G. Schirmer. 61RRFmo. pp. 170.

This little volume is an attempt on the part of two industrious and thoughtful teachers to bring home to their young pupils the essential facts of musical history. They have sought to do this in the form of letters from the great composers, each of whom purports to give an account of his life and times, and of his artistic ideals as well, in the familiar form of a personal letter. Naturally many difficulties arise in this form and method of treatment, the chief one being that of imparting to the alleged correspondence of the most formal and high minded of men a flavor of familiarity. Quite a number of examples might be cited where the problem has been solved by drawing the line perhaps a trifle too low on the scale of the permissible; as, for instance, in the letter of John Sebastian Bach, who is made to write: "I will tell you now about the fugue. The learned say that no one has written fugues like mine, uniting both mastery of the science and the poets thought." etc. But, perhaps, on the whole it is better to extend to the work an approval, if not unqualified, at least ample and cordial. Its motive and the generally successful quality of the historical condensation here effected entitle the authors to the grateful remembrances of young students—not to say of older ones who may have the former in charge.

SPECIAL.

Among the pleasing musical books for holiday use there are few more entertaining than Mr. Louis C. Elson's "Reminiscences of a Vacation Trip Abroad." It is expensively gotten up by the Manual Publishing Company, 418 Dearborn street, Chicago. It contains portraits of many celebrities, and a large amount of entertaining matter. The older subscribers to *MUSIC* will remember that in January and February *MUSIC* and copious extracts from it.

A new edition of Mathews' "Popular History of Music" is now ready. The publisher believes that all those entitled to a copy in connection with *MUSIC* previous to December 1st., have now been supplied. If this is not the case please address the office with full particulars of time of remitting etc., in order that the matter may be traced.

Special rates for the History will be made to clubs or classes ordering a considerable number of copies. This book is considered by many to be the best one-volume history of music now before the public.

A number of reviews of new music are crowded out until next time.—EDITOR *MUSIC*.

TRADE DEPARTMENT.

SCIENTIFIC TESTS AT THE FAIR.

According to the statistics collected by the papers, especially in the interests of the music trade, there are a few manufacturers who would like to have the element of competition enter into the present Exposition, as it has done in nearly all previous ones. It is evident, however, that in all American contests of this kind, the verdict has either (1) gone by favor, or (2) according to an empirical judgment of the majority of the committee, or (3) the verdict of the judges has been tampered with by higher authorities of the fair in the interests of certain competitors. The latter is believed to have been the case at Philadelphia. What is wanted, therefore, is something different from any of these. To make one first prize, different in degree from all the others, is to invite an unscrupulous scramble for it, in which the honesty of every agent in authority will be sorely tested. Moreover, an award of this kind is unjust. For, as the art of piano making now stands, there are quite a number who make the very best pianoforte that their knowledge of the art permits. Several of these are so very near the line of highest perfection yet attained, that it would be grossly unjust to give any one of them the distinction of being "first," except, indeed, it could be demonstrated upon scientific grounds that this one *was* first. On the other hand, to give all the respectable makers "first honors" is to make the whole affair absurd, and to unjustly deprive a certain number of a distinction which they have honestly earned.

In the interests of science, art and public education, there ought to be at this Exposition a carefully conducted test of all the leading instruments, for the purpose of determining their status as vibratory apparatuses, according to the best acoustical analysis obtainable in the present state of science. Everything which Helmholtz has done in analyzing sound should be repeated, and every instrument entered for competition should be tested by it.

If an artist is permitted to select a pianoforte for his own use he looks first for tone-quality, evenness of scale, prolonging power, which in turn must be easily controlled when it is desired to end the tone—in contradistinction from its going on in the sounding board after it has been "damped" at the strings. He will look for a delicate responsiveness of touch, whereby the tone will shade itself in accordance to his almost imperceptible gradations of feelings. When he has found an instrument which satisfies him in its present state, he will seek to learn something of its pedigree, in order to count upon its retaining these qualities after usage,

PRE-EMINENTLY THE BEST

WEBER UPRIGHT PIANOS

248 WABASH AVENUE ONLY

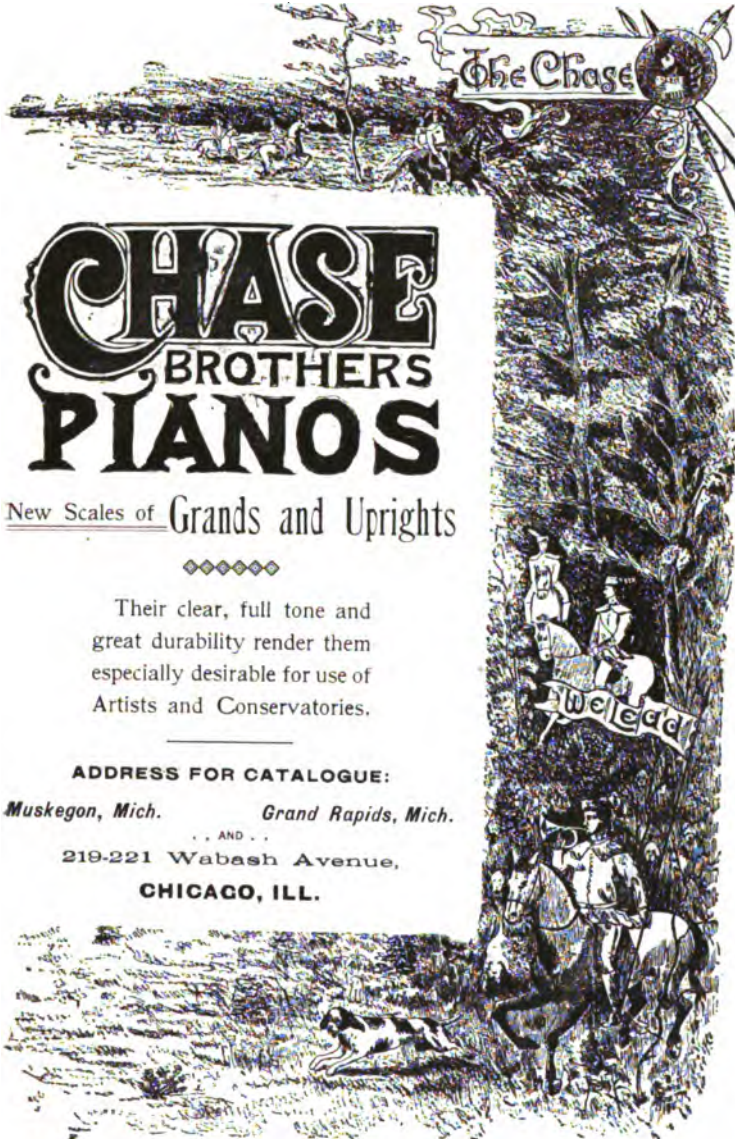
instead of losing them within the first few months, as sometimes happens.

The tonal qualities of perfection in a pianoforte are extremely difficult of attainment. It is a question of scale, sounding board, such and such a system of bracing and bridging; there is the art of "crowning" the sounding board in such a way that it will sustain the tremendous downward pull of the strings, and come back into its elastic condition after years, and the trying vicissitudes of climate incident to America. With strings of the right length and proportion, resting upon the sounding board bridges at proper points, it is possible to obtain a prolonged vibration. In some pianos while this vibration will endure perceptibly for some seconds, by far the greater proportion of the initial tone is lost within the first five seconds. Others carry out for a long time almost the entire body of tone. Upon any good Steinway piano, and upon the best of others, there will be heard a crescendo if the pedal be pressed about a second after a tone has been sounded, while the finger is still resting upon the key. This is produced by the harmonics falling into sympathetic vibration with the principal note. In other instruments this will not be noticed. When it is present it gives the instrument what is called a "sympathetic tone."

Again, there is a question of the *kind* of tone one wants. For instance, the type of Steinway tone is essentially different from that of the Weber, for example. The Steinway is not so "woody," shall we call it? There are a very large number of instruments which have this somber type of tone. They are very popular with amateurs, and with singers. They are not so well adapted to instrumental music, and one will find that as between a piano with a string type of tone and this more veiled quality, the former will invite to playing far beyond what was originally intended; whereas the somber one does not inspire one to play long in sonatas and other of the higher kinds of music. It is not open to any committee of award to say of one of these types of tone that it is the best. At this point the question is one of tastes. But it is open to define the relative force of partial tones in the klang which imparts the string quality, and the absence of which partials leaves the tone somber.

As for rank of type of tone, this question has been decided in the fact that the Steinways, Chickering's, Gildemeester & Kroger, Mason & Hamlin, Decker, and dozens of others, including the leading European makers, adopt it. The other type has also many friends, such as the owners of the Weber, the Knabe, Hardman, and a great variety of the lesser makes.

□ When once the piano has been built with reference to scale and sounding board in such way that tone is possible, it is next a question of hammer, and particularly of felt. There are many pianos in the market in which the mere hammers cost as low as three dollars; others cost four or five; some, it is claimed, cost as much as ten or twelve dollars a set. The writer once saw the experiment



CHASE
BROTHERS
PIANOS

New Scales of Grands and Uprights

◆◆◆◆◆

Their clear, full tone and
great durability render them
especially desirable for use of
Artists and Conservatories.

ADDRESS FOR CATALOGUE:

Muskegon, Mich. *Grand Rapids, Mich.*
... AND ...
219-221 Wabash Avenue,
CHICAGO, ILL.

tried of putting Steinway hammers upon a much cheaper piano, and the change of tone was something wonderful. Immediately the proprietor was asked why he did not use these hammers all the time, and if necessary, charge a little more for them. The answer was that in a low priced piano everything had to be kept down to a certain scale—on the principle of the deacon's "wonderful one-horse shay," most likely.

Then when hammer quality is right, it is a question of where to strike, whether nearer or further from the bridge; where to let go, whether at a quarter of an inch from the string or farther away, and so on. Moreover, it is a question of the weather. When the air is full of moisture the sounding board, however carefully it may have been protected, changes more or less. When the board swells the tone is not so free. The hammer, also, participates in the general mutability. It is liable to absorb moisture and lose its definite degree of hardness requisite at the point of the scale where it is placed. Certain manufacturers adopt measures to protect their instruments against some of these changes. The Steinways, for instance, have a protecting size, which they apply to the sides of the hammer as a guard against moisture. These are only a very few of the points which one has to determine in a fine instrument.

In the present state of physics it ought to be possible to analyze tone with reference to the presence and relative power of partials in the klang. In this way might be ascertained the precise composition of the string quality of tone, and the precise lack, if lack it be called, in the somber tone.

So also with singing-quality of tone. The duration of the vibration in different parts of the scale, and the percentage of the original volume of tone enduring for a stipulated time after the attack, are points which might be determined, if not to precision at least to a certainty far beyond anything possible to empirical examination. Pure, rich, sympathetic tone-quality, responsive action, and singing power might be determined as nearly as possible. It would then be found that one instrument excelled, for instance, in tone quality and evenness; another in prolonged vibrations; another in carrying the greatest possible percentage of vibration, and so on. At the end there would be no one instrument entitled to all the honors. There would be other questions, moreover, such as tenacity of tone, endurance of weather, and the like, so that the only possible classification would be one in which the same instrument would be found high in one respect, and less high in another. Moreover, there would be found certain averages which would give rise to a classification in which a half dozen makes would belong to a class by themselves, having the highest averages of good points. In such a system of awards there would be nothing new. The instruments have made it for themselves, and within general lines the wholesale prices are made on just such a conscientious confession. The best come highest, and so on down.

Such a scientific examination of instruments might be made in that personality. In the present system of casting the mak-

INSTRUMENTS.

CONOVER ❖ PIANOS

GRAND AND UPRIGHT



..... **FOR** **QUALITY**
❖ **DURABILITY**
..... **AND** **BEAUTY**
ARE UNEXCELLED

SEND FOR CATALOGUE OR CALL AT OUR WAREROOMS

CHICAGO COTTAGE ORGAN CO.

SOLE AGENTS,

**215-221 WABASH AVENUE,
CHICAGO.**

er's name in the plate, it may not be possible to prevent a judge from recognizing the name of the maker whose instrument he is testing. But at least in a scientific test of the kind here proposed there would not be the personal solicitation, and the outside interference incident to a purely empirical test.

If, now, such a series of tests could be found possible [and Music for one certainly believes it both possible and greatly to be desired] it should not be the whole test. After all, a piano is a *musical* instrument. And every first-class pianist and judge of the instrument has a fineness of perception concerning it which enables him to arrive at opinions worthy of respect, independent of any kind of external measuring. Hence there should be two juries for musical instruments: One composed of expert physicists, with all the apparatus which the present state of the science of acoustics knows. Give them plenty of time, on the purely abstract question of all kinds of tonal qualities in the instruments subjected to tests. Then give the artistic committee their own chance, and if you like, let them give their own verdict, based upon the impressions of a majority of the members.

In this examination two points ought to be observed: First, that when the examiner is playing the instrument himself he shall not know the name of the maker. This can be managed by removing the name boards and concealing the plates. Second, in addition to arriving at an opinion of relative excellence by his own tests, he ought to judge again from the sound of the instrument when he is at some distance from it, while another is playing. It would be found that the latter judgment would nearly or quite always be impersonal. There is not a musician at present in the country, most likely, who has ever made the experiment, who would be willing to undertake under penalty to select his favorite make of instrument when played by some one else in immediate contrast with others. This experiment has been made over and over again, and by some of the best hearers in the musical profession; and all have failed. Occasionally one selects the piano he supposes; generally he selects some other. This means that the impression which pianists have of their favorite instrument is due to the manner in which the tone comes to *them*, in response to the nuances of their touch, and very little to the manner in which the tone reaches a hearer at some distance. Hence all these impressions of excellence are subjective, and have no value, or very little, toward determining the actual success of the manufacturer in producing tonal results.

However we may conclude upon these questions, it is quite certain that some kind of scientific examination of musical instruments is demanded by the gravity of the occasion. Nor do we believe that it would be detrimental to the interests of any honest manufacturer of high aims. Those only would have reason to fear the result whose advertising claims are not the same as those actuating the factory itself. If a maker produces a purely commercial pianoforte, but advertises it for a product of high art, he would do well to keep out of a competition such as this. Yet

INSTRUMENTS.
ADELINA PATTI
AND
THE KIMBALL PIANOS



W. W. KIMBALL CO.
CHICAGO, ILL.

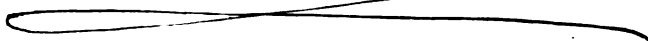
Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti



EDUCATIONAL.

ROOT'S NEW COURSE

... IN ...

Voice Culture AND SINGING.

By FREDERIC W. ROOT.

Edition for Soprano and Alto.

Edition for Tenor, Baritone and Bass.

PRICE: PAPER, \$1.50; LIMP CLOTH, \$2.00.

This is a work that covers the entire ground of voice culture in a manner never hitherto attempted.

Every step of the work is plainly shown, and there are many devices to facilitate the pupil's progress.

It is a great help to a teacher, and its success has been immediate.

Cincinnati: Published by THE JOHN CHURCH CO., 74 W. Fourth St.

Chicago: ROOT & SONS MUSIC CO., 200 Wabash Ave.

New York: THE JOHN CHURCH CO., 19 East 16th St.

HOWARD VOICE METHOD ❖❖

LESSONS BY MAIL.

The Howard Method recognizes that the artistic singing voice is the passive result of correctly proportioned actions or efforts of the vocal organs, and claims (and proves by ten years' experience) that the written lessons tell the pupil just how to gain voluntary control over each separate essential organ, and then how to unite them in just that proportion which produces the beautiful and powerful tone of artistic singing.

The essential efforts to be mastered hardly exceed a half dozen. To master each one, the pupil is given several ways of practice, and several easily applied tests to show him, by sight or touch, whether he is wrong or right.

The results are remarkable! "Wonderful" is the usual report. Mr. W. F. Sibley, of Stockton, Cal., has just written: "I have been practicing two hours a day for three weeks, and to say that I am delighted and surprised at the change in my voice will not half express it. One week ago I could not sing a clear E, now I can sing a clear A above. The tones are full and pure."

Leander Holbrook, Milford, Mass., writes: "I am so delighted that I must write you a line if nothing more. I was reviewing Outside Efforts last night; I tried the *ah*, such a clear, ringing tone, and so powerful! I was almost wild with delight! My whole head seemed to vibrate; such a fine time I then had singing my favorite songs!"

Send for the "Physiology of Artistic Singing," 334 pages; 84 diagrams; \$4.00; by Conant & Russell. 17 Personal Tests (showing the reader how to criticize his own vocal action). A portrait of the author.

"It is the most elaborate work of the kind in any language."—*The Voice*, New York.

"We may say that the author has practically proved the soundness of his theories."—*London (Eng.), Musical Times*.

Send for circular, also for letter of terms and light conditions.

JOHN HOWARD,

36 West 26th Street, - NEW YORK, N. Y.

SANITARIUM.

THE LINCOLN PARK SANITARIUM CO.



TAKE pleasure in announcing to the profession that their new building, situated at the corner of Deming Court and Lake View Avenue, is in full running order. This institution was established in 1887 as a private summer and winter resort for the treatment of chronic diseases, with the idea of giving patients all the comforts of a home, together with the conveniences of a first-class sanitarium or invalid's hotel. The new building is beautifully situated opposite Lincoln Park, in the pleasantest part of the city.

In detail of scientific arrangement it is the most complete invalid's hotel in the country.

While special attention is given to **ORIFICIAL SURGERY** in its relation to chronic diseases, still all forms of treatment will be employed as indicated: Plain, Electric and Turkish Baths, Massage, and Swedish Movements, all forms of Electricity.

**LUXURIOUS PARLORS, FINELY EQUIPPED GYMNASIUM,
AND THE BEST TRAINED NURSES.**

E. H. PRATT, M. D., LL.D., *Surgeon.*

T. E. COSTAIN, *Secretary.*

EMMA L. BAUMBACH, *Supt. of Nurses.*

Physicians throughout the country are invited to visit this institution when in Chicago.

INSTRUMENTS.

CONOVER ❖ PIANOS

GRAND AND UPRIGHT



..... FOR **QUALITY**
❖❖❖❖ **DURABILITY**
..... AND **BEAUTY**
ARE UNEXCELLED

SEND FOR CATALOGUE OR CALL AT OUR WAREHOUSES

CHICAGO COTTAGE ORGAN CO.

SOLE AGENTS,

**215-221 WABASH AVENUE,
CHICAGO.**

HOW CAN AMERICAN MUSIC BE DEVELOPED?

Every one knows that we have no national music. A few war songs, more minstrel songs, and a mass of Sunday school books constitute ninety-three per cent of America's contribution to the world's music. Boston, New York, Chicago and some other cities contain, here and there, a real musician who is trying hard to develop the interest of those about him until appreciation of the great works of his art will secure permanent support for its growth as an American institution. Failure alone has so far succeeded! Yet it cannot be said that the American people do not desire that which is best. The works of Herbert Spencer were read and appreciated here before they were generally known in England. The works of Richard Wagner are more popular here than in any country in Europe except Germany. The work of popular education begun at Chautauqua a few years ago, has found support in 10,000 American homes. Why is it that in music we have made so little progress? Why is it that we have so few native composers, conductors, pianists and singers? Is it because we have no musical ability? I think not. I think we have more ability than anything else. Let us consider this subject step by step, proposition by proposition, in strict accordance with logic and the scientific method. Let us take out of the discussion all personal feeling, and strive for the truth; for only upon truth can we hope to build securely and lastingly.

I.

Individual Development is Dependent upon Individual Action.

If I wish to increase the strength of my arm I must use it, I must bring its muscles to the verge of fatigue every day. What my friend does in the gymnasium will not

benefit my arm in the least; I must act. If I wish to play the piano I must train my fingers by daily practice to run nimbly but surely over the keys. The fact that my teacher does it for me helps my mind but not my fingers. I see how it is done, but can never become able to do it myself until I have labored long and carefully. If I will interpret music I must put my mind into that line of action in which rhythmic, harmonic and melodic effects are balanced and brought into such a relation to my other experiences as to express some of them in this peculiar sound language. When I study another's interpretations my mind is actively engaged in its receptive capacity. When I interpret for myself it is yet more actively engaged, for it is re-creating. Both processes are necessary before I can use with eloquence the language of music.

II.

National Development is Dependent upon Individual Development.

Since a nation is but an aggregation of men and women its character as a whole is but their individual characters taken as a whole. The individuals are but the parts which taken together constitute the nation. If in fifty million people only five million could hear we would call the whole a deaf race, the five million being considered as foreigners or as exceptions. If in a nation of fifty million not one million were truly musical, we would hardly call that a musical nation; the one million would be foreigners or exceptions. But if forty million were musical, both naturally and by study, we would say that the nation as a whole was marvelously musical. These forty million individuals who have developed, one at a time, their musical natures, have developed the whole nation, considered as such, and have earned for it its name and reputation. The influence generated by such a nation would be such as best assists in the development of musical perception, conception and appreciation. The unmusical would feel the effect of the artistic natures about them, and would almost unconsciously adapt themselves to this prevailing spirit. Thus the national

development would be forwarded by the development of these heretofore unmusical individuals.

III.

Well Regulated Independence Produces Strength.

In training the muscles of my fingers for playing the piano I develop technic by using, when possible, one set of muscles at a time, forcing it to bear the whole burden of force expenditure. If I wish to become a singer I develop strength in the muscles of the tongue by forcing it to articulate with great energy and precision. I train the muscles of the lungs and abdomen by themselves, until they will act instantly as I desire. Day after day I develop the larynx by special exercises, bringing it into one mode after another of natural action. When I sing before an audience no one in it knows or cares about the manner in which I have gained the power of using my vocal organs; the whole effect, *considered as a whole*, is all that is of interest; but I, by a final coördination of the action of all these several parts, independently developed, am able to appeal to musical perception and power of enjoyment. But in thus developing myself, I have acted as an individual, to a certain extent independent of all others. I have done my own practicing, I have done my own studying, gone to my own lessons and have stood—perhaps almost overcome by fear—before audience after audience, relying at such times only on myself, and consequently developing a self-reliance which finally enables me to go before the most critical with confidence. My independence of action has made me strong, and what is true in my case will be more or less true with others who pursue a like course, until so many individuals of the nation of which I am a unit have developed this order of strength, and have manifested it, that the nation as a whole becomes possessed of it, and comes to look upon itself as able to stand, in this capacity, before the other nations of the world. But while I have been independent it is only within certain limits. I have followed the path made sacred by the feet of the great apostles of musical art. I have conformed to their law because their laws are the art which I would interpret. I

have regulated my independence by their experience. In the growth of our nation politically we see the advantage of well regulated independence. Our forefathers in their declaration did not claim to be independent of natural law, of moral obligations, of religious feelings, of social courtesies; and the history of a hundred years is the history of the development and protection of these and the final dependence upon them for future prosperity. But they declared this nation free to develop these attributes in itself, and for itself, by its own action. A hundred years has declared that we are great because we have done great things, thought great thoughts and suffered and rejoiced in the fullness of our own souls. Thus have we as a nation become what we are; we have made ourselves—but out of the whole world. We have received from all nations new blood, new ideas, new hopes and new fears. We have regulated our independence.

IV.

Constant Dependence Produces Weakness.

If I am a lover of music I will very naturally desire to perform it in some way for myself, because only then can I speak it as my own language. The American who spends a winter in France, and being unfamiliar with the language invariably employs an interpreter, will remain almost entirely ignorant of the speech of those about him. The beauties, the contrasts, the different modes of thought which it contains—and would reveal to him—are forever hidden. The soul of the nation which uses it as its expression he cannot know, for he cannot feel with it as it feels; he cannot think with it as it thinks. So it is with the musical language: One must speak it, and read it, and think in it, and feel in it, to understand it. He who only judges of it as some one else uses it, is sure to remain ignorant of that peculiar and inexpressible something which thrills a performer's soul, and his judgment will frequently be narrow, critical of technical faults, and often confined to comparisons between rates of tempo, etc. His dependence upon others has bound him, prevented his progress, and his condition

compared with his possibilities, shows that it has produced weakness. What is true of the performer is true of him who might develop into a composer. He feels often an inclination to construct some form of music. He may sit at the piano and play theme after theme which he feels could be the subject of a worthy composition. But the path to composition is long, and rough, and steep, and hard to climb. He dreads the harmony and counterpoint, the rules of composition, and the criticisms of the world. He feels that plenty of music has been written—especially plenty of bad music—and so reluctantly he gives it up. He will play what has been written; he will enjoy what others have accomplished, and so his own career never even begins. What is true of the individual is true of the nation if the individuals composing it follow the same course under the same conditions, and the result will be a nation that can produce neither performers nor composers. If a nation gets its music ready-made from another nation, listens to and purchases only that nation's productions, its dependence upon that nation will not only produce weakness in itself, but will ultimately result in its own musical suicide.

V.

Music Is an Expression of Emotion.

The succession of sounds that constitute a melody cannot represent any definite conception unless it is agreed upon beforehand what they are to represent. This is true of the motives of Wagner's music-dramas; we must learn the motives and their meanings before they can tell to us their wonderful story. But before we have learned these meanings we can have our feelings swayed by the irresistible magic of the music just as it sounds to us. I have seen people in tears while listening to the overture to "Tannhauser," and yet they knew nothing of the construction of music in general or that selection in particular. The feeling contained in a symphony can be expressed in words just as precisely as the feelings of our own hearts can be expressed in words; that is, they can be described by comparisons. An *idea* can be expressed in words, but a *feeling* can only

(2)

be described. The emotion of our souls finds an expression, which seems to be an embodiment, in music, and thus the verbally inexpressible burnings in the composer's soul may be transmitted to those who listen to his music.

VI.

Emotions are Developed by External Occasions.

If I love, I love some being who has drawn me toward him or her. If I loathe, it is because some one is repulsive to me, whose nature so affects mine. Only after I have been acted upon can these feelings exist. The feelings which manifest themselves in music are dependent upon external occasions. Often a composer will draw inspiration from hearing some great work, and because his own soul demands expression he will give to the world a priceless treasure. Had he been shut off from the sound of music, that part of his nature would have been starved and debilitated until production were an impossibility.

VII.

Emotional Manifestations may Be Proportionate to Their Development.

The most intense love will, while it lasts, show itself in proportion to its intensity, if the conditions are favorable. A lukewarm love may continue for years almost unknown. In music when the feelings are thoroughly aroused the composition will be likely to bear their impress in due proportion. A cold nature can only produce its kind, and an emotional nature that has never been developed by the fires of adversity and disappointment will rarely be able to give any deep musical expression to such feelings. Indeed it can know nothing of them, since it has never experienced them. However, a nature may be highly developed emotionally, and yet, unless it has learned the musical language, it cannot express itself musically. By a long experience within the influence of music, such a nature may become able to use this purely emotional means to relieve itself, and the joy or sorrow which is embodied in the music may be transmitted by it to those who listen. The more it embodies the more

it can transmit, and all that it can embody it must derive from the composer's own emotional nature. Its power and depth will depend upon inherited tendencies and the development from external occasions ; its power of musical expression will depend upon inherited tendencies and the musical development occasioned by external forces.

VIII.

National Music as a Manifestation of Emotion is Dependent upon National Musical Development.

Even the simplest music is really quite complex. It can hardly exist without two chief characteristics, rhythm and melody. Any near approach to regularity of accents or beats requires a very delicate perception of lengths of time, for the beats must be equi-distant. Given the length of time of one beat (which is really the whole duration, beginning with the instant when the stroke is made until the beginning of the instant in which the next stroke is made) it is far from easy to strike twice during that length of time, instead of once, and have the strokes equi-distant. It is yet more difficult to strike three times or four times, and yet in the full development of music we often listen to twenty or thirty such divisions accurately made. Rhythm, as such, is but one element in music. Melody is equally prominent, and more difficult to construct. A child will display its feelings by crying, or by laughing, or by shouting; but it will not arrange these sounds rhythmically or melodically. They will not succeed each other regularly, nor will they conform to any special order in their pitch relations. But the weary mother will unconsciously hum some tune learned long ago, perhaps associated with tender memories, and her soul rests itself and unloads its burden of sorrow in those regularly recurring sequences of sound. She has learned **this musical language**, and can and does use it; her power to express her emotions musically is dependent upon that fact. Nations have their folk songs, their war songs, their religious music. Great needs call into being great helps. In time of war the love of country causes men to hear divine melodies through which a troubled people, a struggling

army, a dying soldier, a weeping mother, can pour out their grief and hold on to hope. But this can be done only when the nation has advanced somewhat in the use of the musical language. The French nation could pour out its flood of heroism only through the Marseillaise, but Beethoven's soul, in its contemplation of France's greatest hero, soared to the zenith of musical art and spoke through the Heroic Symphony. The musically educated and developed nation will continually seek to express itself in music. It will compose and sing and play its sparkling dance tunes; it will murmur its songs of love; its prayers will be clothed in reverent harmony.

IX.

The Highest Music Comes from Those Nations Whose Musical Development Is Broadest, Deepest, and Most Universal.

Italy, Germany and France have given to the world its music, and each of these nations in its turn has outranked all others in its general musical development. Beethoven could not have been before Mozart, Haydn and Gluck; these could not have been, had their lives been cast in Asia or Africa instead of in Europe. They were the outgrowth and expression of the musical feeling of their time, and the feeling, as they felt it, was in advance of the already existing means of its musical expression. Therefore they were needed, and therefore they existed.

X.

Emotions are Not from Necessity Expressed Musically.

Poetry, oratory, laughter, tears, oaths and social intercourse are the most common means of expressing one's feelings. The first and second require previous culture; the third and fourth are hereditary; the fifth is an evidence of depravity; the last may be the outcome of all these causes. A musical nature is both inherited and cultivated; heredity alone is not sufficient.

XI.

Musical Development Depends upon the Hearing and Performing of Musical Compositions.

What we know we have learned from experience, generally our own, possibly that of other people. We inherit and develop the power to experience, and through experience become able to perceive and perhaps understand. Our knowledge may be grouped under heads representing the kinds of our experiences, and the extent of a group is measured by the totality of experiences of its kind. Our knowledge of music is determined by our musical experiences. We may know *about* music that we have never heard, but we can know nothing *of* it until we either hear it or learn that is like something which *we have heard*. If we wish a still more complete acquaintance with a work we must perform it for ourselves. The great conductor really performs the work, his orchestra being the instrument upon which he plays. By our own action we develop our own natures, and by experiencing the power of music, by absorbing the floods of emotion which it pours out, we develop strength and grow in appreciation and understanding. In this connection what is true of the individual is true of the nation.

XII.

Composers can Only Write while They Hope that Their Work will be Heard.

Written music is not music, for music is sound. The composer hears in his own mind every sound that the musical characters he writes represent. He writes to be heard; he writes what he thinks sounds well—not what looks well. Nor can he, more than other mortals, work without hope. It may be dim—almost covered up in despair—or it may be for a distant future, perhaps after his hand shall have become still forever, but yet he hopes that the language of his soul will be heard sometime and somewhere by those who can feel with him—perhaps suffer with him. Richard Wagner, alone, without money or friends, was able to forget

himself in his solicitude for the child of his genius, the opera "Lohengrin," and thus he wrote as he sat contemplating its silent pages: "I felt something like compassion that the music should never sound from off the death-pale paper." He, like his great fore-runner, Weber, wore away his life and strength to give to the world a complete rendition of his last work. His nature was human nature, and human nature as a part of the universe is of divine workmanship, and is not to be despised. It reaches out towards the unknown, and has and will through all the ages. The mental picture which the composer draws of the vast multitude of breathless listeners, swaying like mighty billows upon the ocean of an eternal art, loving, hating, blessing, cursing, and over all hoping and trusting with a constancy that could be only God-given—this picture inspires him, he longs to speak as an oracle, as a divine messenger, he longs to be able to blend their souls with his in the majesty of universal harmony.

XIII.

Public Performances are Dependent upon Public Support.

Unfortunately perhaps, but surely, musicians are obliged to eat and sleep in order to exist and carry on their life work. Therefore they are obliged to charge money for their services. Not infrequently they make their life work a trade and not a profession, and for this they are more or less to blame. But when those who wish to hear music bicker about what they shall pay, it is not unreasonable to expect that the musician will bicker back as to what he shall receive. The giving of musical performances is a matter of business, and must be treated as such, or else the musician as a social factor will cease to exist. As public performances of great works are not of daily occurrence the musician who, being led by his artistic nature, confines himself to these, will be out of employment much of his time. But he must live upon those days that bring him no income. The outgo is as great for them as for the "working days." Therefore he must charge enough for his labor when he is employed to support him

when he is idle. Unless he does this he will cease to exist. Since the great mass of people which constitute "the public" are possessed of but moderate means and therefore cannot afford to pay out large sums to hear musical performances, it becomes necessary to appeal to larger numbers who will share the burden in such a proportion that it does not rest heavily upon any single individual. This I call *public* support, and upon this rests the future of American music.

It now becomes necessary to make an application of the foregoing deductions and principles to the needs of the hour, that we may see clearly what there is for us to do in the work of realizing a high order of national music which shall be peculiarly our own.

Under our first proposition we saw that we must act if we would develop individually our musical natures and our musical knowledge. Under Proposition II we found that only by a more universal application of the same principle could we become a musical nation. Under Proposition III we saw that only by being reasonably independent in forwarding our growth could we acquire sufficient national strength and courage to be able to take our place before the nations of the world as their equal in this great art. Another consideration must be presented. We cannot claim to be their equal until we can produce works that are equal to theirs, not only in average merit, but in *originality*. We can never claim to be the equal of Germany musically while we copy Beethoven and Wagner. There are more reasons than one for this. One is that Beethoven and Wagner are German in their natures and in their music; we are not German in our natures. Our music must find its source *in our natures*, and as we cannot bring out of them that which they do not contain, we cannot produce a musical expression of German nature. Our only prospect of future musical standing is easily seen. *We must develop a music which will express our own American natures fully and completely.* To do this we must be reasonably independent, and do our own work to a certain extent in our own way, and in strict

accordance with the best elements in our own natures as men and as a nation.

Under Proposition IV we saw how constant dependence produces weakness. We saw that if we confine ourselves to using the music that others have written we will write none for ourselves, and so never become able to write that which has merit. This leads us to the full appreciation of the very important fact that to develop the highest forms of music it is now, and always will be, necessary for us to encourage first attempts. Too much emphasis cannot be put upon this point, and there is none which Americans at home and abroad need more to perceive and appreciate. Far too much American music is the growth of a single night; our art must be encouraged in moderate, modest, conscientious beginnings, that are but beginnings, before it can hope to become a representation of our national character.

Under Propositions V and VI we found that music, being an expression of emotion, would in its extent and power be dependent upon the depth and intensity of the emotional nature that produced it, that spoke through it. And we found that emotions are primarily occasioned in an individual by forces external to himself, thus making him to an appreciable extent dependent upon them. The emotional nature being in part inherited and in part developed, and musical ability being in part inherited and in part developed, and development in both cases being dependent upon external conditions and forces, it is readily observable that in order to produce music that shall express deep emotions the individuals of a nation must be brought into contact with, and under the influence of those powers which will produce this development. The question arises at once, What are they? And the answer is not difficult to find.

The emotional nature of a nation is developed by its joining in great enterprises, celebrating great events, honoring its heroes, its statesmen, its thinkers and in a multitude of other ways. Its musical nature is developed by the study of music as an art and as a science, by hearing great compositions, by taking part in great performances, etc. In

both cases its own activity develops its own strength, and when subjected to proper external influences its progress is as certain as its coöperation.


Thus it is that great works become possible and indeed probable features of our own national future. Under Proposition VIII it was shown that national music is dependent upon the general musical culture of the nation as a whole. We must therefore develop in all possible ways popular musical education and appreciation, creating and increasing popular interest in the production of an American school of musical art by teaching the people to like only the best and to demand only the best, whether in performers or in compositions; and to take pride in every success scored by an American, feeling that they, too, share justly in his honors.

Under Proposition IX it was shown that we can hope to rank with those nations who have produced the highest music only by forwarding a deep, broad and universal musical culture which shall serve as an ever present source of power and inspiration to our own composers, sufficient to produce their greatness. Under Proposition X we found that if a nation is to express itself musically, it must be taught to do so, trained to do so, habituated to do so. Under Proposition XI we found that musical culture results only from the direct influence of music itself. Therefore, if we will develop the American people in this art we must bring them where they can hear the best and study the best until they can, from their own experiences, appreciate it.

Under Proposition XII it was shown that a composer needs the hope that his work will not be lost to the world without at least being heard. If America is to produce composers she must listen to them as a mother listens to the first indistinct words formed by her child, and must encourage further efforts. While it is necessary for us to learn of those of other lands who have gone before, it is not necessary that we should confine ourselves to performing their works, continuing to do so in the hope, perhaps, that some day we will produce a full grown composer equal to Beethoven or Wagner. Such a course would prevent the necessary development, even if a man existed in our midst who had all the

needful natural ability. Works by Americans must be produced at public performances, carefully rehearsed by competent artists, and then received by the American people with some of that pride and admiration for home efforts which characterize the Germans, or we will never come even in sight of Germany as a musical nation.

Under Proposition XIII it was seen that public performances are dependent upon public support; that the people must with their money support this undertaking of developing American music, and furnish the bread and butter to the musician while he is doing the work and furnishing the talent necessary to its consummation. The musician is willing to struggle along with a little bread and much appreciation, but when it is all bread and nothing else that he may even hope for, his musical nature dies of starvation. Every city of 200,000 population in these United States ought to and is able to possess a competent concert orchestra and a thoroughly organized vocal society, working together for their mutual support; and every such city ought to take just pride in these institutions, and attend their performances in such numbers as to support them. Twenty orchestral concerts and ten choral concerts—thirty in all—are none too many for the education of the people and for their musical entertainment. The burden is also better divided, for an orchestra properly organized could perform at the ten extra concerts without much real cost to itself, and its remuneration for those services would help greatly toward making up the total yearly cost. Short tours among smaller neighboring cities, if properly managed, would add to the remuneration of the performers, and forward popular education at the same time. The great difficulty is to make a beginning, and so far only one solution to it has been found: It is for some wealthy men to boldly face the yearly deficit, trusting to proper management of the organization itself, and to the growth of public interest, to ultimately make it self-supporting. With an orchestra and a choral society working in harmony in each of our principal cities, with music schools and private teachers giving technical instruction, with a press heartily endeavoring by its criticisms to

- (12.) Quick taafe  { Gaiety, the fe being a kind of *acciaccatura* shorter and lighter than a fourth of a pulse } Forcible
- (13.) Slow taafe " { Heaviness, the fe having normal length and strength } Mild

52. APPROPRIATE SPEED AND FORCE FOR HYMN TUNES AND FOLK SONGS.

Class.	Speed.	Force.
(1.) Moderato	MM-84	Mezzo
(2.) Forcible	MM-96	Mezzo-forte
(3.) Most forcible	MM-108	Forte
(4.) Mild	MM-72	Mezzo-piano
(5.) Mildest	MM-60	Piano

53. But every musical composition has two possible renditions. *One*, the characteristic, namely, with the force and speed suited to its class, which may be determined by analysis; according to the method of Pars. 48 and 51; *two*, the intensified.

54. To intensify, it is only necessary to develop more fully the elements that determine the class and weaken the opposing elements. If by this means forcible elements are made more prominent, a higher rate of speed, (say one-half faster), is appropriate. Similarly, if in the mild classes, the weak elements (weak accents, leaning tones, etc.,) are made more prominent, a speed one-half lower than the characteristic tempo is appropriate.

NOTE.—Forcible classes are enfeebled by giving them a *slower* tempo than the characteristic. Weak classes lose their dignity by quickening. But moderate classes in which there is a sustained equilibrium may vary in either direction, say from one-half faster to one-half slower.

NOTE.—How to develop forcible or mild elements is shown by the practice and observation of every good organist, who, in order to arouse a congregation, plays a choral at a higher pitch than usual, or to quiet them, at a lower pitch. Given a hymn tune melody, scarcely an element may not be changed. It may be harmonized for the most part in another mode, thereby changing incidentally to a degree the scale relation of the tones. The pitch, the harmony, the measure and the resulting rhythms, even the form of measure, the accents and the transitions may be altered.

55. This possible modification of tempo and change of class permits some latitude in the different stanzas of the poem selected. The sentiment of the words must determine the appropriate rate *within* the limits of the characteristic and intensified styles. But while there must be sympathy between the manner of singing and the sentiment of the words, the changes of force and speed that are appropriate for ballads are out of place in really admirable examples of this class. Such adventitious changes disturb their dignity like tinting a marble madonna. It is the general sentiment of the hymn rather than isolated passages or single words that must decide the selection of the tune and its rendition. Many songs, as chorals and national anthems, which are sung by slowly moving masses, have acquired a traditional force and speed much fuller and slower than an analysis of their elements would warrant. Nevertheless, such traditions must be respected.

56. Whether a song be calm, dignified, gentle, tender or massive, the metrical accent must always be clearly defined. It is the throb of life. A three-pulse song is a potential waltz; two-pulse or four-pulse song, a potential march, only restrained from becoming an actual waltz or march by the sensitive and sympathetic delivery of the mild elements.

57. Lastly, there must be neither boisterousness nor a wishy-washy tameness in such songs. Force must be chastened by restraint, and soft passages animated by a *fervent* tone.

IV. Musical Phrases.

58. Tendencies toward separation of tones and other tendencies toward connection of tones, at points that conflict with the verbal, phrasing are noticed by *careful* singers. *Careless* singers oftentimes obey these tendencies to the detriment of the sense of the words. As was seen (Par. 34.) there are "indifferent" cases where the sense of the words permits a pause without strictly defining its place. There, the tendencies just named may be allowed superior force. It is necessary to discover the principles that underlie them

59. The type of simple musical forms is the *period* of eight compound or sixteen simple measures. "Old Hundred" is an illustration of the former. (Note A. Strictly defined, a measure is the time between one strong accent and the next, but in this work the name is given to the time between any accent and the next corresponding accent.

By simple measure is meant that of two-pulse or three-pulse; by compound measure, that of four-pulse or six-pulse, or nine-pulse or twelve-pulse.) Periods may have from two to twenty-seven measures, the more regular having 4, 8, 16, 6, 12 or 24 measures.*

60. The typical period divides into equal *sections*, as in "Old Hundred"; eight and sixteen-measure periods have a two-fold division; twelve and twenty-four measure periods have a three fold division. The section, then, has usually four compound or eight simple measures, but exceptionally, any number from one to nine is possible. *Cadences* close the sections. The formal test for the end of a period is the *full close* that gives a feeling of conclusion. The formal test for the end of a middle section is the *half close* or other middle cadence that gives a feeling of expectancy.

61. The following forms of cadence may be distinguished:

(1.) The *full close* or final cadence of which the more usual form is the progression from the chord of the dominant to that of the tonic, with the roots of each in the bass, as at the end of "Old Hundred." Another form is the *plagal cadence*; a progression from the sub-dominant to tonic, as in the common "amen" at the end of hymns.

*Rhythmical considerations limit periods to twenty-seven measures; the period having three sections; each section having three sub-sections; each sub-section having three measures; the phrase connecting with the sub-section. [Compare "Christiani's Principles of Expression," page 110.]

Perhaps the shortest period is the musical setting of the ejaculatory Amen at the end of hymns—a period of two measures. If it is objected that amen is not a sentence, it is answered that its equivalent "So be it" is such, and that every inflected language gives examples of single words that have real sentential significance. Separate from the tunes to which it is appended, it is neither phrase, section nor any *part* of a period. It is necessary to consider it a complete period.

(2.) The *half close*, the more usual form of a middle cadence, is the progression from the tonic chord to the dominant, as in the middle of "Old Hundred."

(3.) The *interrupted cadence*, in which the chord of the dominant progresses to the sub-median, as at the end of the second line (of the poetry) of "America."

(4.) The *open tonic cadence*, of which an example may be formed in the second last line (of the poetry) of "America."

(5.) The *transitional cadence* as at the middle of "Federal Street."

(6.) The *modulatory cadence* as at the middle of Russian Hymn.

(7.) *Quarter cadences* are the *interrupted cadence*, on the superdominant, such as at the end of the second line (of the poetry) of "America"—the open tonic cadence, the supertonic cadence and others. Quarter cadences are very rarely used at the end of sections.

62. The typical section divides into equal *sub-sections*, as in "Old Hundred." This division is caused by a desire for symmetry in rhythm. Four and eight measure sections have a two-fold division. Six and twelve measure sections have a three-fold division. The sub-section, then, has usually two compound or four simple measures. Exceptionally it may have only one measure, as in a final short line of a hymn, or it may have three measures as in the second and fourth sub-sections* of short metre tunes.

63. The typical sub-section divides into equal *phrases*.

*NOTE.—The desire for symmetry causes most singers to prolong the final tones of such sub-sections, thus forming four measure sub-sections. But the three measure subsection is frequently found in art works of high development, as in the "Scherzo of the Ninth Symphony," where it is marked by the words *ritm a tre battute*, (as also in the same master's C sharp Minor Quartett op. 131). In such cases there is a practical grouping of three simple measures into a large metre. In its aspect of a nine-pulse measure its equivalent may be found in the Andante of Beethoven's, Op. 79.

NOTE.—In transitional and modulatory cadences, the final progression may be from the new dominant to the new tonic, as in "Federal Street." Though in form this is a full close, it would better not be classed as such if the transition is only passing.

The typical phrase, then, has one compound or two simple measures. Exceptionally the phrase may be a half compound measure or one simple measure, or it may be identical with a sub-section.

64. What can be sung in one breath is the natural limit of a phrase. It is the necessity for replenishing the breath and renewing the tension of the lung muscles, (stated in Par. 37, *et seq.*) rather than any logical separation, that prompts to the division of a sub-section.

65. But symmetry which divides the period into equal sections and the section into equal subsections, suggests *a priori* that the division of sub-section be into *equal* phrases.

This is the tendency against which careful singers struggle, and to which careless singers yield. (See Par. 58.)

66. Though rhythm points to equal phrases, melodic or harmonic considerations may not permit it. The following rules have few exceptions:

(1.) Do not separate the melodic progressions t d ; f m ; l s ; ta l ; se l.

(2.) Do not separate chromatic tones from their resolutions.

(3.) Do not separate suspended tones or other discords from their resolutions.

(4.) Separate repetitions and sequences ; that is, similar melodic or harmonic progressions on the same or other degrees of the scale.

(5.) Unless a foregoing rule is violated, separate at the middle of the sub-section.* *


* * "If Old Hundred" is simply harmonized, its division into equal phrases will be correct.

*The phrase, being the musical unit, does not admit of division. Like the verbal phrase, it may be short or long—as long as a sub-section, equivalent to a dependent sentence in speech; as short as a motive of two tones, or a tone and a silence, equivalent to a word in speech.

V. Signs for Structural Divisions.

67. The period in music is an analogue of the sentence in speech, and has a similar sign. The section may be marked by a semicolon ; the subsection by a comma,

The musical phrase is an analogue of the verbal phrase, and has a similar sign ||. The use of the last is unnecessary where the mark for greater divisions is written. (Compare note to Par. 4.)

68. Phrases have hitherto been marked by a sign of connection (the slur, ) drawn over them, but if the sign of separation, the greater reading mark, be used, the use of the slur may be restricted to showing that more than one tone is to be sung to one syllable, and to indicate motives in instrumental music.

69. Many tunes set to stanzas of eight lines are *double*, that is have two periods; the sign for the period should, of course, be placed at the end of each.

VI.

Climax.

70. Every musical phrase has its climax. The climactic point may be 1, the highest tone of the phrase; 2, its longest tone; 3, a suspended tone; 4, the most foreign harmony; 5, in case of a transition or modulation, the harmony or tone that changes the key. Its location, as also that of the chief climax of a period, must be determined by the judgment. Its mark is the circumflex; for the chief climax a double circumflex. (Compare Pars. 8 and 11.) Though the musical climaxes of hymn tunes and other songs of this class seldom coincide with the verbal climaxes, the student will distinctly gain by marking them in these simple forms, in order to prepare for the more difficult problems of Part Third.

VII.

Specific Rules for the Singer.

71. The chief melody—usually the soprano—must obey the following rules; the other parts must be shaded in agreement with it:

- (1.) Climaxes should receive stress or rubato or both.
- (2.) A phrase should crescendo to its climax, and diminuendo from the climax to its termination.
- (3.) There should be a general crescendo of climaxes to the chief climax—the successive waves of an incoming tide; and a general diminuendo to the end of the song—the ebb of the tide.

- (4.) Final cadences should diminuendo.
- (5.) Middle cadences—especially if transitional—should be crescendo.
- (6.) Sustained tones should be swelled.
- (7.) Following the analogy of 6, repeated tones and plane movement generally should be swelled.
- (8.) Following the same analogy, exact repetitions of phrases should be delivered with increasing force, (except final phrases). All repetitions may be more or less disjointed. (See Par. 43.)
- (9.) Ascending series of tones should be crescendo.
- (10.) Ascending sequences should be crescendo.
- (11.) An upward leap makes the upper tone strong.
- (12.) Descending series of tones should be diminuendo.
- (13.) Descending sequences should be diminuendo.
- (14.) A downward leap makes the lower tone strong if it is on a strong accent; but not if it is on a weak accent.
- (15.) To ensure the utterance of the first word of a song by large masses of unskilled singers, the initial tone, the so-called “gathering tone,” may be lengthened, especially if it is on a weak accent.
- (16.) See Par. 56.

The above rules are not arbitrary but are based on the musical impulses felt in composition, and on the practice of good singers.

Class III

The Chant

(72.) This is partly a recitative on a monotone, partly a song-like cadence. The single chant is a period of two sections. The double chant is a period of two sections; each section having two sub-sections.

(73.) The chant is to be sung fast or slow, loud or soft, with or without pauses, at the discretion of the singer. But that discretion may be admonished as follows:

RULE 1. Sing the *cadence* in rather quick time. Certainly with strong accentuation, or the chant will lose all musical interest

RULE 2. Do not pause at the last syllable of the recitation unless it is emphatic; but in all cases regard the last

accented syllable as the strong part of a 'possible measure; divide the tune of this imaginary measure between the accented syllable and the weak syllables following it (if any), not necessarily giving equal time to each, but giving such proportion as its logical importance merits. (See Troutbeck's Church Choir training)

RULE 3. Do not gabble—do not senselessly, sinfully gabble the recitation, but progress with a gentle dignity. (See Curwen's Standard Course p 94.)

Class IV

Arias.

The music is dominant, agreeing with the general spirit of the words, but not in detail. As different melodic forms may be used for the same words; as whole phrases may be given to single syllables—or extended passages vocalized on any vowel of the singer's preference; as the words are only a feather for the art-arrow,—guiding it perhaps but not giving it force, such music practically belongs to the domain of Songs Without Words.

(TO BE CONTINUED)

MUSIC IN SALT LAKE CITY.

[NOTE.—The following was written to the Editor as a private letter, but it gives so lively an account of the musical activities in a part of the country, whose energy in this direction is often undervalued, that its publication becomes a duty. Ed. Music.]

I noticed your article in *Musical Record* deploring the lack of enthusiasm and encouragement shown American composers, dwelling particularly upon Dudley Buck's "Light of Asia." We have a choral society of 300 selected voices, a Tabernacle choir (Mormon) of 400; a tabernacle seating (when our concerts are given) 8000 people, and, perhaps, the second largest organ in the world, orchestra of thirty-eight instruments complete, with violin soloists who have refused positions such as first violin of Mendelssohn Quartette Club, of Juch Opera Co., under Neuendorff, etc.; and also an auditorium in addition to this and entirely separate and uptown, semi-circular in form, seating 600, and a fine organ just completed by Farrand & Co., of Detroit, with, perhaps, the most complete set of stops in the State, one-third of them having been made in Europe, and our organist, Prof. Thomas Radcliffe, a pupil of Thomas Best and Lefebvre-Weley drawing the specifications for them and telling these organ builders what stops he wanted, tones to be produced, etc., and was given \$15,000 to make a complete organ for so small an auditorium; we also have soloists who would be a credit to Chicago. I am not enthusiastic, but simply state what Prof. Fred. Archer, J. P. Sousa and P. S. Gilmore and others of musical prominence have said to me personally, the latter telling me that he would give \$5,000 if he could have the chorus and soloists in New York city last spring. We have a musical oasis in this far west, of which the United States can well be proud, if they are half Mormons and Gentiles lately arrived from the east. Well,

to the point,—we gave the “Light of Asia” complete, (and none of us, I assure you, ever heard it given before), with orchestra, organ, etc., and, I tell you, it was given as well as any society in the United States could give it. Being a Chicagoan and having been through the States time and time again, and knowing a little bit of music myself, I made it my object to attend everything appertaining to music in all cities in my travels, and think I am not biased, and am indeed sorry that Mr. Thomas (who has never heard us, as when he traveled through here he remained with his orchestra but one night, I am told), should have given prestige to such choral societies as the Denver and San Francisco, and ignored Salt Lake City entirely in his World’s Fair competition of choral societies’ list.

The opening day of the dedication of the Fair last October, we gave a complete duplicate of your musical programme in the tabernacle to 1,200 people, and we are now making arrangements to do the same by giving another concert and series, upon the same days they are given at Chicago, of all the musical competitive numbers, solos and everything else, the programme to be exact duplicates of yours at Chicago. Every town in this territory has a choral society, and we will have enough of competitors.

If you are desirous of hearing something in music you have never heard before, be in our city February 22nd, (our city has 45,000 inhabitants), and you will hear a chorus of one thousand juveniles sing grand opera choruses, (ages ranging from four to twelve—not over)—and you will hear soloists—soprano, alto, tenor, baritone and bass. A boy four years of age will play “Swanee River,” with variations, upon the violin; never taken a lesson in his life; plays by ear; can’t tell one note from another or read or write; refuses to allow any one to show him any position on the violin, but works arduously himself until it is obtained. Dr. Dart, who has a fine collection of old violins here, offered to adopt the boy, but the parents refused. We have a little girl here, six years of age, who will be the piano soloist. She is in the same position as the boy. It being Washington’s birthday we have concluded to call it a National Juvenile concert.

Children of the various nationalities and races rendering their national song or songs, as also those of other races. We have made arrangements for the education of eight Indian boys to sing their native songs and dances, as also four little darkies and eight Kanakers. So you can readily see we have a "world of music" within our own gates, and are able to render you music, if Thomas and these big nobbs do not conduct; and I venture to say we give them just as well. We will fill the Tabernacle again for Mr. Thomas and his orchestra if he should come this way. But from what I hear to-day the doors of this building are to be closed to all visiting musical and concert organizations hereafter, and they will have to take their chances with the theatre as they do in other cities.

If you think that I am inflating the musical proclivities of the people of this city, ask Miss Frances Lincoln, of the Chicago Ladies' Quartette, or any musician or prominent person either civilian or theatrical; we always give them a reception both musical and social in the Tabernacle.

Mr. Dudley Buck was very kind to Prof. Evan Stephens (a Mormon) in corresponding with him, upon hearing of our proposing to give this work (it was given Christmas night), in giving his ideas of the various tempos. Prof. Stephens is an ardent worker, and believes that all composers if alive ought to be consulted, and their ideas of the rendition of their works asked, and, through Mr. Buck being so courteous, the society has concluded to present another of his works which he is now writing. I could not help but smile—think of it. I did not expect to find so smart a musician and chorus who would advocate native composers' works in the "Far West." I suppose he is now convinced that the far west is inhabited by something more than a few Indians. Mr. Thomas would have been convinced of this had he made the chorus competition free for all. I do not blame Mr. Damrosch and others for criticising his favoritism shown musical people and organizations.

We are now busily engaged on the "Creation," which we give after the Juvenile concert, and are also talking of putting on at the theatre "Mignon" and "Aida." Prof.

Stephens is the conductor of all things musical here. He is a thorough musician, and strongly conversant with every opera, oratorio or other music written by the masters. He began life as a railroad grader, is a Welshman and a Mormon; obtained his musical education by means of the hard earned savings above referred to. He charges nothing for teaching his juvenile chorus, and has them divided in tens and fives, and in these numbers gives their vocal lessons and also reading music at sight. When asked the object, he said he wanted material to draw from as the present members of adult choirs from city would gradually die out, lose their voices, etc. I have never before met a musician who labored so arduously for the love of chosen vocation or profession either than Stephens. He is not rich, only earns a living off his farm, and \$10 a Sunday from the said choir for conducting, and \$10 from choral society. All this work of the children's concert, operas, oratorios, etc., is done gratuitously.

Trusting you will pardon my assuming to address you, but I was very anxious that you should know that we are in favor of American works for Americans, and my object in telling you of talent, etc., is that you may not look upon its production as being given by sage hens and people who have no musical education. Our soloists, both instrumental and vocalists, were nearly all educated in Europe or Boston. Again apologizing for addressing you, and also for the lengthy epistle, I remain, believe me,

Respectfully yours,

GEO. S. SPOHR,
Music Critic "*Times*."

P. S.—Mr. B. B. Young, now of Chicago Musical Conservatory, was born and raised in this city, and others whom I could mention, that you would know.

REVIEWS AND NOTICES.

A FEW NEW SONGS BY AMERICAN COM- POSERS.

Few signs in the musical world are more agreeable than the fact that American composers are beginning to write somewhat extensively, and to find publishers, too, in the charming form of the German *lied*. For while there is something not altogether satisfactory in a national school of composition basing itself upon an imitation of a type developed under quite other conditions, there are reasons why the *lied* is both an advantageous and commendable form for American cultivation. The first of these reasons is the very patent fact that our national type, the simple strophic song, made universal by the genius of such melodists as Stephen C. Foster, Geo. F. Root and others, is now exhausted, or appears to be. To go so far as Klauser does in his "Septonate," and say that all the diatonic progressions in the key have been exhausted, and that henceforth there remains no originality possible for the composer except in dissonances and digressions out of the key, although plausible, is likely to be disproved by some genius who will discover a new art of turning melody, as fresh in our days as Schubert's was in his. Nevertheless, the ballad form is undoubtedly hackneyed. Its limitations on the side of musical expression, or more properly on the side of dramatic portrayal, are obvious. When accompaniment and melody are confined within the musical limitations of a folk song, there is little room left for more than a very general correspondence between the poem and the music. With the *lied* the case is different. Here, while the melody is made short the musical boundaries are practically unlimited, and the accompaniment may be as free as the fancy of the composer permits. Hence there is no form more likely to promote the development of an original style than this, for the composer has the advantage of short form, therefore more easily managed, a free musical range, and the inspiration of poetry, with its suggestion of dramatic coloration. Moreover, he has the advantage of models of every possible grade, from the quasi folks-tone type of some of Schubert's, to the poetic and fanciful musical etchings of Robert Franz, Brahms and later masters.

A generation ago some of our composers attempted this form, at the time when the treasures of German lyricism were first made known here by Otto Dresel and others, but with poor success. The composers had not had the necessary training in the technic of composition, nor was the generation ripe for a true divination of

musical possibilities for dramatic portrayal. Hence upon the stic side success was only of a moderate degree. In the best efforts there was always perceptible a stiffness, as of composers not wholly to the manor born. Moreover, the publishers would not undertake these compositions except at the composer's risk—so limited was the demand for them. The list of music presently to follow shows a marked progress—most noticeable of all in the fact that the old house of Ditson Company ventures. For this house has formerly almost confined itself to reprints of the classics and to popular publications of a peculiarly unenviable American quality. Other houses set the new fashion. In New York Schirmer offered American composers their first chance in these higher walks, and in Boston occasionally the house of Tolman & Co. Later the house of Pond, and still later that of Arthur P. Schmidt, had the foresight to consider that really meritorious compositions would be surer in the long way to pay the cost of publication. And so, as remarked, we find here quite a number of notable attempts in the line under consideration. First on the list comes a set of songs on poems from the German, with musical settings by John Carver Alden :

- No. 1. "Like Gloomy Dreams." Nocturne.
- " 7. "Upon a Meadow all Alone." [The Violet.] Romance.
- " 9. "How all Things were Bright and Fair." May Song.
- " 10. "When First on My Bosom." Spring Song.
- " 11. "Now all o'er Hill and Hollow.

Of these it may be said in general that they show good musicianship and a degree of fancy. One of the most suggestive is the first, which in tone is not unlike the "Winter Journey" songs of Schubert. The verses from Heine are translated by Mr. James D. B. Gribble. The principal theme is the following beginning at "A "



This sample also serves to illustrate a peculiar treatment of the text. The phrase here quoted comes at the end of the first quat-

rain. The sense is continued, but the music comes to a full stop—entirely contrary to good usage in such cases; as if the musician had put a full stop after the word “says.”

No. 7, “Upon a Meadow all Alone,” is more pleasing, and although containing rather awkward skips for the voice, is, on the whole, very satisfactory. Example:



No. 9 is more elaborate as the following extract will show. It is a great pity that the author had not indicated his idea as to the proper tempo at which these things should go. The present one probably should be what used to be called *tempo commodo*, six beats in a measure. Example:



No. 10 is a spring song, by Gunther Walling. The general style will be better learned from the example accompanying than from much comment.

When first on my bosom you lay, All was
bloom and was blue some a round. But

No. 11 is a slumber song to a poem by the same writer as the spring song.

Now all o'er hill and bowl low, Have
sunk in dreams to rest, Save where some twilight
swail low, Her mate calls from her nest

These songs as a whole are among the most musical that have come to our table.

Two other pieces by the same composer, "Dance Antique" and "Voglia," waltz in F, quite recall the remark of Klausser above quoted. Anything more elusive than these it would be difficult to imagine. The first period of the "Dance Antique" is sufficiently well in the ancient style but the second period is modern to an extreme. The Valse is one of the most elusive compositions that a confiding reviewer was ever called upon to consider from an intellectual standpoint. The following example will, perhaps, serve to illustrate the point. Example:



"BEHOLD THE WESTERN EVENING LIGHT," sacred duet for soprano and alto, by Harry Rose Shelley, with organ accompaniment. Suitable for funereal or memorial occasions. Melodious.

"SEVEN SONGS, ILLUSTRATED," composed by H. La Verne Coale. It is difficult to make out whether these songs were written to explain the illustrations and afford an excuse for them, or the illustrations made up to explain the songs. The copies are engraved and printed on good paper, but exactly whether the purchaser would desire them on account of the music or the illustrations is something that at present there is not time to determine. To be quite plain about it the illustrations are very crude and the music more so.

CAPRICE ESPAGNOLE. By Wilson G. Smith. Op. 52. Milwaukee Wm. Roefling & Sons. 75 cents.

A pleasing composition of the fifth grade, dedicated to Mr. James G. Huneker, of the *Musical Courier*. The second subject is very melodious, and its repetition is treated with some pretty flowing counterpoint.

ROMANCE, by R. Huntington Woodman. New York; G. Schirmer. 40 cents.

A pretty nocturne-like composition, with a melody curiously placed in the middle of chords. In the second subject the melody comes in the tenor. The piece as a whole illustrates the present tendency towards more ambitious treatment of the piano than formerly prevailed.

ZANZIBAR CAPRICE, by John Francis Gilder, Op. 31. O. Ditson Co.

Strongly marked as to its rhythm and somewhat distinguished by local coloring, this piece, when well done, will please the average listener.

SPINNING SONG, words by Lizette Woodworth Reese; music by Margaret Ruthven Lang, Op. 9, No. 2. Arthur P. Schmidt, Boston.

Place aux dames. An extremely well written and musical spinning song, the general style of which will be better understood from the slight citation following than from much description. In the second subject the spinning motion ceases for a while only to be resumed later. The work, as a whole, is one of the most creditable productions of woman composers that has come to the reviewer's table.

MARGARET RUTHVEN LANG, OP. 9 NO. 2.

Con moto.

How many li - nes

be - a - blow? Count them and see. Se - ven by the

walk. And se - ven by the door. 'Tis time he

came. 'Tis time he came to me. O

Laus et Preces: A Collection of Hymns, Motets, Offertories, etc., with Latin words, selected and arranged by Edoardo Marzo, New York, G. Schirmer, \$1.50.

This collection of thirty pieces for Catholic choirs will be found extremely available. The pure church style is not at all represented in it, but the leading modern writers are here in sufficient variety. In short, the selection has been determined by popular considerations, and may be presumed therefore to "meet a long felt want."

The following are pleasing compositions of the French school very modern in character, somewhat elusive to the unaccustomed player, but when delicately and tastefully done, very pleasing. They are all edited and fingered by Mr Leon Keach, and published by the Oliver Ditson Co:

Scherzo Caprice, Op. 22, E. Goddard.....50 cts.

Minuetto in B minor, by C Chaminade, Op. 23,.... 50 cts

Serenade, by C. Chaminade, Op. 29,.....50 cts..

Containing good practice for melody playing with the weak fingers and afterwards for the thumb.

Souvenir, Francis Thome, Op. 108.....40 cts.

Compositions by F. M. Paine:

Op. 1, A Group of Songs with violin or flute Obligato

The Song of the Scythe,

The Morning Wind,

Op. 2, Five Songs,

Sweetheart,

Ballade, key of G Mezzo-soprano,

Bereft, key of A flat, soprano,

To Late for the Fair, key of E flat,

The Trailing Arbutus,

The Stream.

Op. 3, My Children's Musical Album,

Twilight Revery,

Smiles and Tears,

Elfin Midnight Dance,

Walter's Rocking Horse.

Op. 4, Song, So Early in the Morning.

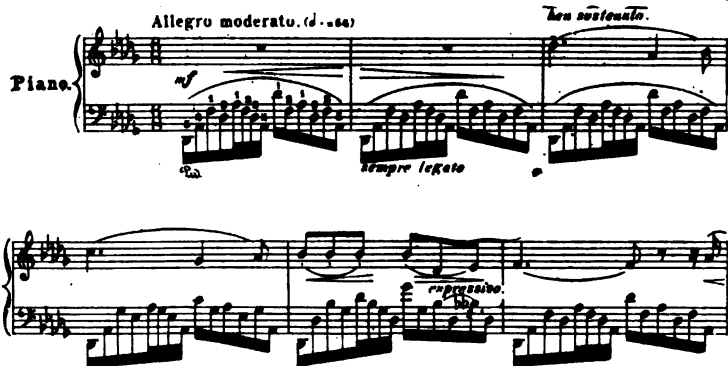
These compositions taken together give a favorable impression of the author who is evidently a composer with ideas and with a certain seriousness of intention. In fact a good intention appears somewhat more pronounced than the success of execution. And this again is somewhat farther impaired by the unfavorable manner of presentation in type rather than from engraved plates. The children's pieces are perhaps on the whole, the best of the lot, especially the last two of them. At all events one thing can be said of the songs which is, that the accompaniment forms very successfully avoid the commonplace types, and one will look for future productions from the same source with a degree of interest.

TWO ETUDES FOR THE PIANOFORTE. by Ethelbert Nevin Op 18
No. 1, "In the Form of a Romance." (90 cts.)

No. 2, "In the form of a Scherzo." (\$1.)

This young composer is one of the very best of the new writers. He has had remarkable success in quite a number of songs and Chamber pieces. The Etude Romance here offered is conceived in the style of a nocturne, with a rather difficult treatment of the left hand, beginning with the figure:

Example A.



When the theme is resumed, farther on, it is figured with a second voice in the right hand, as thus:

Example B.



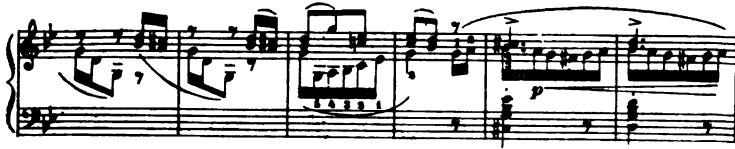
The second subject is well contrasted, and takes us through some modulations which are not at all hackneyed, as near the end of the lines following:



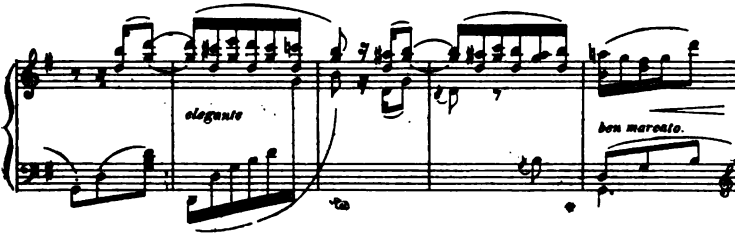
Before the final resumption of the theme there is some interesting and effective cadence work. The whole is pleasing and



well worth studying. In point of difficulty it belongs in the upper part of the fifth grade or the early part of the sixth.



The second piece is in the form of a Scherzo, the foregoing being the opening subject; which for convenience of "process" is



here begun two notes too late: The rhythm is one of four measures, and if the time is taken sufficiently rapidly, the movement is pleasing, the speed making amends for the depression due to

the intervals and harmonic handling. The second subject is taken



somewhat slowly .and is characterized by great delicacy of rhythm
the units being subdivided now one way and now another, now
alliquots of each other.

TRADE DEPARTMENT.

A NEW DEPARTURE IN PIANO CONSTRUCTION

For several years John Reed, of the well-known firm of A. Reed & Sons, has been saying to his friends that he was on track of something in piano making which would be a revelation. Most of the friends to whom these observations were made took them with that air of pity which is the popular recognition of the sanguine inventor. Improvements are blossoms which fall off the trees when the frost comes. Every manufacturer will tell you as much. Nevertheless the unexpected sometimes happens, as it has in this case.

About a year ago the first piano made on the new system was turned out. It was a small upright about 4 feet 6 inches high, and it had a remarkable tone. Later, seven other pianos of the same construction, but with many improvements were made, and may now be seen at the factory—at least the two they have left may be seen. There are a number of others on the way, and in a month or two after this article falls under the eyes of the reader, specimens of them may be seen. According to all appearances this improvement is one of the most important which has been undertaken in piano making within twenty years by any makers, not excepting the most celebrated.

The Reed small upright has more of the character of a grand piano than has ever before been secured in an upright piano, large or small. It has marvellous singing power, and great sympathetic resonance, so that cantabile passages and concert cadenzas alike can be rendered with their full effect. How is this accomplished? I am asked.

The secret of the new piano lies in two points:

First, the frame is stronger than usual and the full tension is carried upon the iron frame, thus rendering the instrument independent of all those atmospheric disturbances which swell and contract the wooden supports, which in the

usual method of construction are combined with the iron frame. Second, the sounding board is larger than ever before placed in a small piano, and it is better placed for vibration. These two improvements are so radical that it is not easy to make clear the manner in which they are accomplished without the use of diagrams—which at the moment are not available. But in general perhaps the following will make the matter reasonably clear.

The back of the ordinary upright is occupied by five or six upright posts, apparently scantling, about four inches square. These are supposed to support the wrest plank, into which the tuning pins are affixed. In the Reed piano there are none of these timber uprights whatever, and the entire lower part of the back of the piano is occupied by the sounding board, which is exposed over its full dimensions. The immediate result is that the sounding board has a larger vibration, and is freed from the cross vibrations or reverberations which unavoidably arise between the vibrating sounding board and the wooden posts behind it. The sounding board also is differently affixed to the iron frame from the usual way and here also appears to be a great gain. This, however, renders it necessary to first explain something about the construction of the frame itself. The usual iron plate of the upright is a thin plate of metal with certain braces running along the lines of greatest tension. To this system Reed adds heavier braces, and the three sides of the frame are surrounded with a rim, about two inches wide which acts as a powerful reinforcement, giving it the strength of angle iron. Moreover an arched truss is cast upon the back of the plate, which supports the wrest plank. And in order that no disturbing influence of moisture or weather may enter into the result and vitiate plans, the wrest-plank itself is protected from the weather by means of a waterproof composition, thus completely isolating it from the outside world, and making it an integral part of the iron frame itself, its only office being that of affording a good grip on the tuning pins. The iron frame thus strengthened, and the wrest plank thus affixed, are equal to carrying the entire tension of the strings, with a considerable factor o

reserve power. Outside the iron rim a wooden rim is made fast. It is about an inch and a half in thickness, and comes down just enough beyond the plane of the iron frame to afford the necessary room for the sounding board; it is exactly as large as the iron frame plus this wooden rim, and it is clamped against the wooden rim, by means of a corresponding wooden rim behind, thus affixing it into its place much more firmly than usual, since in the ordinary mode of construction the sounding board is simply glued upon its supporting frame, whereas here it is not only glued upon the supporting frame behind it, but is clamped frame and all as firmly as possible against the wooden rim which surrounds the iron rim. Thus while the sounding board nowhere comes in contact with the iron frame, it is so firmly clamped to it upon three sides, that by no possibility can it get away, and is therefore in the best possible position to retain its crowning form, upon which its vitality depends, and to take up and magnify every vibration of the strings. This is the case upon the two sides and at the bottom. The top edge of the sounding board, however, is supported by its own frame, but is not in any manner affixed to the plate, but swings free like that of a grand. The result is that the tone wholly lacks the small and rather tubby character well-known as characterizing the upright, as distinguished from a grand piano, and comes out free and strong, and with musical character, which will be better and better according to the quality of the sounding board itself.

The Reeds do not follow the Steinway system of glued-up bridges, because they have found that most of the split bridges that have come to them to repair have been of the glued-up variety. Nor do they attach importance to the continuous bridge, but make two independent bridges, one for the bass over-strings and one for the treble, as is done by the Chickering, Deckers, Webers, and of the first-class makers.

The instrument in its present form has still certain crudities. The scale as drawn was not quite perfectly reproduced in the finished instrument. There is no question regarding its wholly unusual singing power; in this respect it is one of the best instruments the present writer has examined. Nor

is there any doubt as to its flexibility of tone. There are pianos which sound well when one tests them, but which do not readily lend themselves to the interpretation of high-class music. This piano is not one of that kind. It plays easily, delivering its full and powerful tones with a very slight touch, and yielding readily to all the demands of musical expression. It is an agreeable instrument to play. Upon a future occasion the results of scientific tests of its sympathetic resonance and vibrating capacity, as well as sustaining power, will be given in these pages; but before proceeding to these the inventor wishes to first bring out the later batch of instruments, in which he hopes all the peculiarities of the scale will be faithfully reproduced.

Mr. Reed is also making patterns for a large upright upon the same system. If it should turn out to afford as much additional vibratory power as the small one does over the usual construction, something astonishing will be shown.

It is also to be noted that this system of construction enables the inventor to accomplish something which has been sought by piano experts for seventy-five years, and until now in vain—namely, to produce a practicable method of striking downwards against the bridge, in grands. It has long been known that the weakness of the grand lies in the fact that at the very moment of the impact, when one wishes to carry into the sounding board every possible element of the blow of the hammer, the tension of the string upon the bridge is momentarily lightened by the blow of the hammer itself. Therefore, many inventors have sought to contrive some way of striking downwards upon the string. The practical difficulty however, has remained insuperable, the spring relied upon to return the hammer always failing under use. Mr. Reed accomplishes the same result in another way. He places the sounding board *above* the strings, but the action remains below them, as at present. This, which would be impossible in the ordinary system of construction, is quite easy in the new way. Patents have been allowed on this invention, and Mr. Reed hoped to be able to show an instrument of this method of construction at the World's Fair. But the time is too short to bring out so very

important and radical a departure from existing methods of construction.

There are several novelties in the completed instruments; perhaps the most notable being the "wheel agraffes," so called, which take the place of the usual pressure bar, between the bearing of the strings and the tuning pins, each steel string passing from its bearing, under and against an aluminium bronze wheel or pulley, turning freely upon a hardened steel axle.

The object sought to be obtained is to prevent friction when straining the strings to tune the piano, and, therefore, render it more susceptible to the tuner's hammer, and avoid sticking, "jumping" and breaking of the strings.

The inventor claims that a finer and closer tuning, with more perfect unisons can be had with this device, and that less change occurs after the tuner leaves the instrument. Every tuner who inspects the piano is offered the privilege of making a practical test for himself if he has any doubts upon the subject, and any suggestions of improvement are eagerly welcomed. It is certainly a neat, jaunty looking arrangement, and greatly interests the tuning profession.

Another novelty also attracts the eye—an entirely new design of foot pedals. These are about six inches long, each, and extend in graceful curves sideways to the piano, presenting a handsome appearance, that will inevitably please the ladies. But the real benefit comes from the ease and comfort the performer has in their use, the feet being at all times in natural positions, changeable at will without the feeling of insecurity so often experienced with the ordinary pedals. It is a slight matter to be sure, yet it is a wonder a remedy has not been found before.

The truth of the matter may lie in the fact that the manufacture of pianos has become in the main so purely a commercial matter, that little attention is paid to the needs of the artist or the improvement of the piano itself, *if it entails any extra expense* as "there is no money in it." The artists are few and the public are many. The artist wants the best goods, knows when he is getting it, and has the least money to pay for it. The public

has the most money and knows little or nothing of the real value of what it is buying. It wishes a good article of course, but it takes what it can get. The profit lies in working for the many. So the dear public are furnished with a good many very inferior instruments, sometime spaying even exorbitant prices.

But the artist, the pianist, is devoutly thankful when some great house in the East, or some enthusiastic "crank" inventors in the West, like the Reeds, spend time and money, with patience and perseverance, developing new ideas in piano building, resulting in the production of pianos capable of the highest expression of musical thought, for such are few and far between.

The Inventions under which these novel instruments are built are covered by numerous patents granted the Reeds, by the Governments of the United States and Canada, England, Germany, and France, in 1891-2-3, and the principles of construction as embodied in the pianos already built are known as the *Reed System*.

SCIENTIFIC TESTS OF PIANOS AT THE FAIR.

From Rev. Professor J. A. Zahm, C. S. E., the distinguished author of "Sound and Music," the following is received, confirming the positions taken in last month's article, concerning the necessity and value of scientific tests of musical instruments at the Fair.

I have read with great interest your article "Scientific Tests at the Fair," and heartily endorse the position you assume. I trust your suggestion will be put into execution, as it will prove of immense benefit not only to musicians, but also to the manufacturers of musical instruments as well.

A period has now been reached when neither musicians nor the makers of musical instruments can any longer afford to be guided by empirical rules alone. Hitherto music has been treated as an art that is entirely independent of science. But the experiments of Helmholtz, Koenig and Mayer have demonstrated that musicians and makers of musical instruments have much to learn from the physicist, and that it is impossible to have a true knowledge of musical harmony without being acquainted with its physical basis.

A scientific examination of musical instruments like the one you suggest will elicit much information that will be of incalculable service to all who are interested in either the science or the art of music. For this reason both musicians and the manufacturers of musical instruments should cordially welcome such an examination as the one you recommend. It would be by far the fairest and most satisfactory method to all who are desirous of having their instruments submitted to a thorough and rigid test.

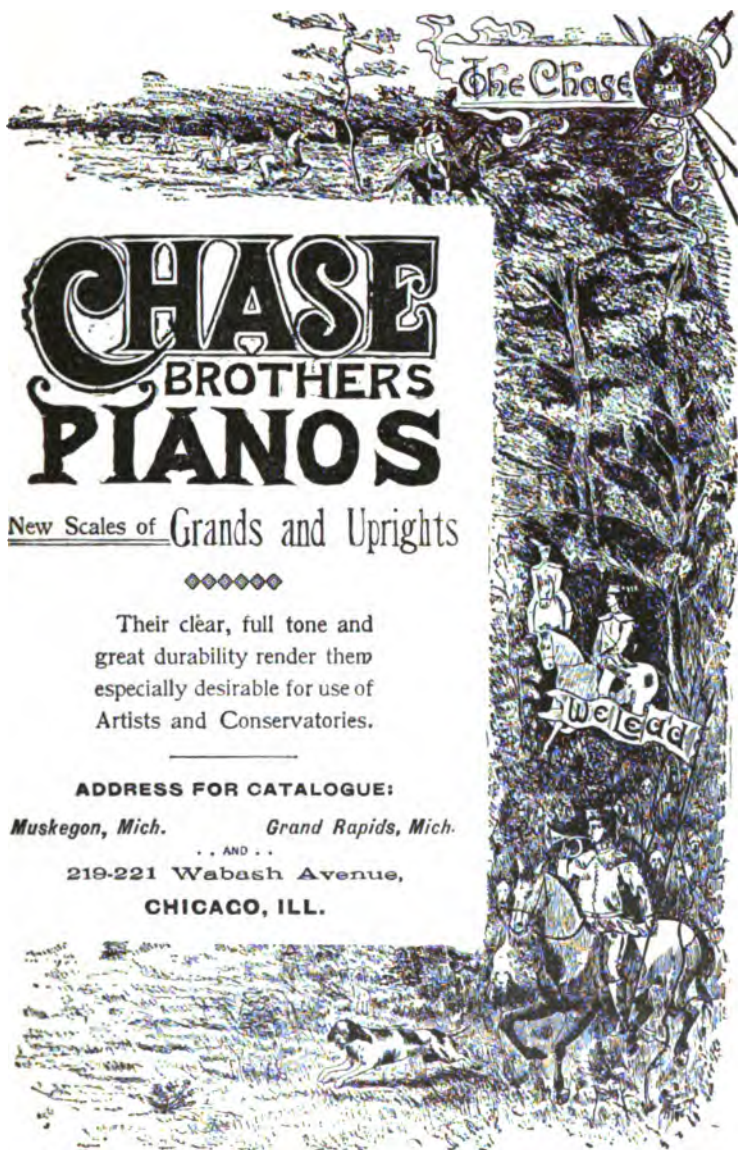
With the various delicate appliances at his disposal the acoustician is now able to tell in what respect one tone differs from another, what partials are present, which ones predominate, and what are their relative intensities. He can

also compare the periods of vibration of different instruments, and determine the rate at which the amplitude of vibration decreases in any given case. The work is difficult, it is true, and would require time, but the benefits accruing from such analysis would fully compensate for all the time and labor that might be expended. More than this, such an examination as you propose would issue in directing special attention to the science of music, as distinguished from the art of music, and would bring them into closer relationship with each other than has heretofore existed,—“a consummation devoutly to be wished.”

J. A. ZAHM, C. S. E.

The Henry F. Miller & Sons Piano Company published some time ago a newly illustrated catalogue, which is well worthy the attention of every person of taste. In addition to the information, several of their new designs are illustrated, and attention called to the salient points. As is well known, the instruments themselves are among the best which the American piano building art has been able to produce. The beautiful and finely finished exteriors are like what used to be called in New England circles “an outward sign of an inward work;” in other words, the fitting dress of a beautiful tone. Those who look at pianos from the cabinet-makers’ point of view might suppose, from the beautiful designs continually brought forward by all the leading makers, that the attention was now principally concentrated upon the case. This, however, is by no means true. Never has the rivalry in respect to artistic and expressive tone been more fierce than at present, and never, we may add, has so fine a tone been obtained as now. In this rivalry the Henry F. Miller Company stands in the very front rank.

Which suggests that a piano is much like a sewing machine. When you have one and get used to its action and tone in different sorts of weather, no strange instrument suits you half so well. This good opinion goes on for years and years, increasing somewhat with age, until all of a sudden the rainbow disappears and you find yourself with a worn out old piano on your hands, wondering how you tolerated it so long. Testimonials of pianos prove nothing. If the twelve apostles were to sign a testimonial to-day in the strongest terms possible, this fact would not hinder their meeting another excellent instrument, equally deserving, a week later. All that a testimonial proves is that the writer at the moment of writing desired to praise the instrument. The Miller piano is one which aims at going on constantly unto perfection. Sometimes they think they have already reached it, but later they take another hitch and make still further improvements.



CHASE
BROTHERS
PIANOS

New Scales of Grands and Uprights

◆◆◆◆◆

Their clear, full tone and great durability render them especially desirable for use of Artists and Conservatories.

—

ADDRESS FOR CATALOGUE:

Muskegon, Mich. *Grand Rapids, Mich.*
... AND ...
219-221 Wabash Avenue,
CHICAGO, ILL.

THE GEORGE W. LYON CONCERT ^{AND} DRAWING ROOM GUITARS.

This is a radical improvement in Guitars, whereby the modern principles of resonance are applied to this attractive instrument with the result of securing

MORE AND BETTER TONE.



Fig. C.

Figure A. shows the TONE CHAMBER

Which is applied directly under the bridge, for the purpose of increasing the volume and singing quality of the tone. The large figure shows the location of this chamber the sounding board being cut away so as to permit it to be seen.



Fig. A.

The George W. Lyon DUPLEX BRIDGE,

Figure B., affords a much more firm bearing of the strings upon the bridge than formerly. Here again are secured



VIBRATION

AND

SONORITY

to a degree previously unknown.

By the addition of the **TONE CHAMBER**, the quality of tone is rendered much more singing in quality than ever before known in an instrument of this class.

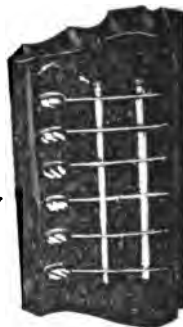


Fig. B.

One of the best orchestral leaders in the world, upon hearing one of these instruments played in an adjoining room, mistook it for a harp, so much is the tone increased over the usual guitar tone.

The tone chamber also greatly strengthens the instruments, enabling larger strings to be used if desired, and prolonging its life far beyond the usual wear of a guitar.

Made in Three Sizes—Drawing-Room, Parlor-Concert, and Concert-Grand Guitar.

LYON & POTTER,
174 & 176 Wabash Ave., Chicago.

EDUCATIONAL.

The Virgil Practice Clavier

THE ONLY PERFECT ALLY OF THE PIANO FOR
TEACHING AND PRACTICE.

Used and Recommended by the Greatest Artists and Teachers.

A Power in the Mastery of all
Technical Difficulties and in
Memorizing Pieces.

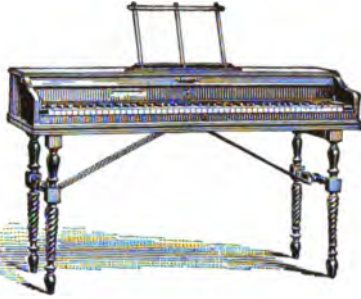
New Departure.

CLAVIERS RENTED AT A DISTANCE,
with privilege of PURCHASE ON EASY
PAYMENTS after three months' trial.

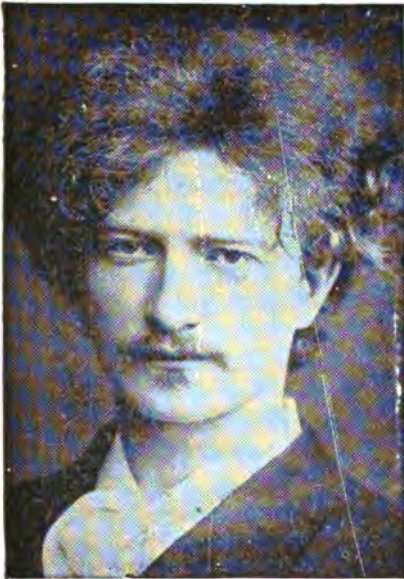
First quarter's rent applied on purchase.

Send for circular concerning RENTAL
PURCHASE PLAN.

Special prices to teachers on instruments for personal use.



New Illustrated and Descriptive Catalogue and Professional Opinions
sent free on application.



WHAT

PADEREWSKI

THINKS OF THE
CLAVIER:

MONTREAL, Feb. 11, 1902.

DEAR SIR:

I have been much pleased with the Practice Clavier you so kindly placed at my disposal during my stay in New York, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice. I shall be glad to take one of your instruments with me to Europe, and will miss no opportunity to recommend your invention to artists and intelligent students of the piano.

Yours truly,

THE
VIRGIL
PRACTICE
CLAVIER
CO.

26 W. 15th St.,
New York.

A large, elegant handwritten signature of J. J. Paderewski. The signature is written in dark ink and features a prominent, flowing flourish at the end.

A GRAND OPPORTUNITY!

HAVE YOU EMBRACED IT?

\$5,000 in Cash, Columbian Fair Prizes

TO BE GIVEN BY THE—

YOST WRITING MACHINE COMPANY

As to the Machine—



The NEW Yost, you will remember, is the champion of many new and wonderful ideas: Centre-guide Alignment; non-wearing Loose Bearings; Velocity touch; direct printing without ribbon; easy keyboard, etc. If you would understand its rapid march into popularity, and why it is head and shoulders above the patched up models of other style machines, send for our handsome illustrated catalogue.

As to the Prizes—

If you wish to advance the standard of typewriting, as the NEW Yost now for the first time permits, by all means learn upon it, for you will, at the same time, master the other machines and, perhaps, enrich your purse handsomely. **\$5,000 in cash will positively be distributed by the judges at the World's Columbian Fair, as follows:**

- One Grand Prize of \$1,000—**For the best exhibition of tabulated work dictation, etc.
- 10 Prizes of \$100 each—**For the best original essays, subject "Typewriting as a Fine Art," etc.
- 20 Prizes of \$50 each—**For best speed on memorized sentence and dictation.
- 20 Prizes of \$25 each—**For the best transcripts of legal matter, fancy designs, etc.
- 50 Prizes of \$10 each—**[To pupils in typewriting schools only] For best essays, legal transcripts, fancy designs business letters, etc.
- 10 Prizes of \$100 each—**To proprietors of typewriting schools whose respective pupils obtain the largest number of above prizes.

Write for full particulars and conditions.

MERCHANTS EXCHANGE NATIONAL BANK,
257 BROADWAY, N. Y.

This is to certify that the Yost Writing Machine Co., 71 Broadway, New York, has made a special deposit with this bank of \$5,000, subject to the draft of the Committee to be appointed by the Judges on Typewriters at the World's Columbian Fair at Chicago, Ill., in 1893, as described above. A. S. APGAR, CASHIER.

New York, June 20th, 1892.

**YOST WRITING
MACHINE CO.**

71 & 73 Broadway,

NEW YORK.

PROFESSIONAL CARDS.

MRS. S. HERSHEY-EDDY,
VOICE CULTURE AND ART OF
SINGING
232 Michigan Ave., Chicago.

CLARENCE EDDY,
Concert Organist,
Teacher of Organ and Pianoforte.
232 Michigan Ave., Chicago.

VICTOR GARWOOD,
TEACHER OF PIANOFORTE.
16 Chickering Hall, Chicago.

AUGUST HYLLESTED,
CONCERT PIANIST, DIRECTOR
GOTTSCALK SCHOOL,
24 Adams Street, Chicago.

MME. NIELSON-ROUNSVILLE,
TEACHER OF PIANO,
Lyon & Potter's,
174 Wabash Ave., Chicago.

MME. JOSEPHINE GRATTERTON,
Harp Virtuoso.
ATHENAEUM BUILDING, CHICAGO.

FREDERIC HORACE CLARKE.
Recital Pianist and Teacher.
ATHENAEUM BUILDING, CHICAGO.

MISS AUCUSTA COTTLEW
Recital and Concert Pianist.
3800 PRAIRIE AVE., CHICAGO.

SIG ELIODORO DI CAMPI.
Italian Singing.
CHICKERING HALL, CHICAGO.

MISS BIRON DE MARION.
Italian and German Singing.
Conservatory, Auditorium, Chicago.

MRS. GENEVRA JOHNSTONE-BISHOP.
Concert Soprano.
2505 MICHIGAN AVE., CHICAGO.

MILLIAM S. BAXTER,
Banjo Virtuoso, and Guitarlst.
KIMBALL HALL, CHICAGO.

W. C. E. SEEBOECK,
CONCERT PIANIST,
DIRECTOR PIANO DEPARTMENT
Chicago College of Vocal and Instru-
mental Art.
Kimball Hall, Chicago.

W. BICKNELL YOUNG,
BARITONE—ORATORIO, OR CON-
CERT.
Chicago Conservatory,
Auditorium.

HARRISON M. WILD,
CONCERT ORGANIST,
Teacher of Piano and Organ,
Chickering Hall, Chicago.

S. W. MOUNTZ,
MOUNTZ MUSIC SCHOOL.
Concert and Oratorio Baritone.
18 Chickering Hall, Chicago.

MRS. O. L. FOX.
Teacher of Singing.
Musical College, and
679 W. Walnut St., Chicago.

FREDERICK GRANT GLEASON.
Piano and Organ, Theory.
AUDITORIUM, CHICAGO.

C. W. GRIMM,
Piano and Theory.
LYON & HEALY, CHICAGO.

CHRISTIAN F. BALATKA.
Pianist and Teacher.
KIMBALL HALL, CHICAGO.

HANS BALATKA,
Musical Director and Teacher of
Singing.
KIMBALL HALL, CHICAGO.

C. H. BRITON.
Teacher of Singing.
KIMBALL HALL, CHICAGO.

KLAUSER MUSIC INSTITUTE.

MILWAUKEE, WIS.



A New School of Music
Education, founded on the
Principles set forth in the

SEPTONATE.

Instruction in all branches of
music. Unity of principles and
methods in all departments.
This institute comprises a music
school in six grades, a special
department, and a normal de-
partment. For further particu-
lars address:

JULIUS KLAUSER,
Milwaukee, Wis.

THE KINDERGARTEN MAGAZINE.



It gives the the brightest and best in
educational literature, interpreta-
tions of the sunny philosophy of
Froebel, suggestive songs, games and
stories, contributions by writers and
workers of national reputation.

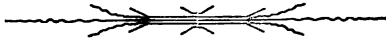
THE NATIONAL ORGAN OF KINDER- GARTENERS.

Yearly Subscription \$1.50.
Single Numbers 25 Cents

ANDREA HOFER, AMALIE HOFER,
EDITORS AND PUBLISHERS,
Woman's Temple,
Chicago.

POET-LORE.

A MONTHLY MAGAZINE OF LETTERS.



No other American Magazine gives so much matter, both useful
and entertaining, in the special field of Letters. All who are in-
terested in literature and literary study will find **POET-LORE** a
a helpful guide and friend.

Plans for the study of Shakespeare, Browning, Tennyson, and
other poets upon the undogmatic and comparative line of
work instituted by **POET-LORE** will continue to be a trait of the
Magazine.

In the January number of **POET-LORE** will appear the first instal-
ment of a new narrative of Shakespeare's stage life. It will be
cast in a fictitious form, and entitled:

GENTLE WILL, OUR FELLOW. Written 1626, A. D., by John Heminge,
Servant of his Gracious Majesty King Charles I. Edited in 1892,
A. D., as "all through feigned, is true," by F. G. Fleay, Servant
of all Shakespearian Students in America, England, Germany or
elsewhere.

Send for Descriptive Contents-Circular.

Yearly Subscription, \$2.50. Single Numbers, 25 Cents.

Orders received by all News Companies and Bookse!lers, or may be sent to
the Publisher.

POET-LORE CO., 196 Summer St., Boston, Mass.

G. SCHIRMER'S

Publications of Theoretical Works on Music and Musical Literature.

BAKER, DR. TH., A Manual of Counterpoint, forming a Sequel to PROF. OSCAR PAUL'S Manual of Harmony. Cloth. net, \$2.00

BURROWS, J. F., The Pianoforte Primer, containing the Rudiments of Music and a Method of Study. Entirely new Edition by Dr. S. Austen Pearce. Cloth. net, 30c.

— Thorough-Bass Primer. New Edition, with a Key to the Exercises by S. Jackson. Boards. net, 60c.

— The Same. Edition without Key. Boards. net, 60c.

— Companion to the Thorough-Bass Primer. 50 Preliminary Exercises, to which is added a Key by S. Jackson. Boards. net, 60c.

BUSSLER, LUDWIG, Elements of Notation and Harmony; with 85 Exercises. Translated from the fifth revised and enlarged Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25

— Harmonic Exercises at the Pianoforte for Beginners and Advanced Pupils. Flex. cloth. net, \$1.00

— Elementary Harmony. Translated from the Second German Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25

CORNELL, J. H., A Primer of Tonality. Briefly and clearly explaining the fundamental Principles of our Modern Tonal System, the Scales, Intervals, etc. Third Edition, revised and improved. Cloth. net, 75c.

— An Easy Method of Modulation by means of universal Formulas. Cloth. net, \$1.50

— Tables of the 24 Major and Minor Keys, or Modulations classified. (Supplement to "An Easy Method of Modulation.") net, 40c.

— The Theory and Practice of Musical Form, on the Basis of L. BUSSLER'S Musikalische Formenlehre. Cloth. net, \$2.00

ERLICH, H., How to Practice on the Piano. Translated by J. H. Cornell. Boards. net, 25c.

GOODRICH, A. J., Music as a Language; or, the Meaning of Musical Sounds. Second and Revised Edition. net, \$1.00

GOETTSCHUUS, PERCY, The Material Used in Musical Composition. A System of Harmony. Second thoroughly revised, simplified, and slightly enlarged Edition. Cloth. net, \$2.50

HAUPT, A., Theory of Counterpoint, Fugue and Double Counterpoint. Translated from the Original Manuscript by Clarence Eddy. Cloth. net, \$1.50

JOUSSE, J., A Catechism of Music. New and revised edition by Dr. Th. Baker. net, 25c.

KLAUWELL, DR. OTTO, On Musical Execution. Translated by Dr. Th. Baker. Flex. cloth. net, 75c.

LANGHANS, W., The History of Music in 12 Lectures. Second enlarged edition, with Illustrations. Translated by J. H. Cornell. Cloth. net, \$1.50

LOBE, J. C., Catechism of Music. New edition, revised by J. H. Cornell. Cloth. net, 75c.

— Catechism of Composition. Translated by Fanny Raymond Ritter. Second and revised Edition by Dr. Th. Baker. Flex. cloth. net, \$1.25

MICHAEL, DR. J., The Formation of the Singing-registers. For Musicians and Physicians. Translated by J. H. Cornell. With 23 Illustrations. Boards. net, 50c.

NIECKS, F., A Concise Dictionary of Musical Terms. Cloth. net, \$1.00

PARSONS, A. F., The Science of Pianoforte Practice. Cloth. net, \$1.00

PAUL, OSCAR, A Manual of Harmony. Translated by Dr. Th. Baker. Cloth. net, \$2.00

PEOUT, EBENEZER, Harmony: its Theory and Practice. Cloth. net, \$2.00

RICHTER, E. F., Manual of Harmony. Translated by J. P. Morgan. Cloth. net, \$2.00

— Additional Exercises to "Manual of Harmony," compiled by A. Richter. Translated by J. P. Morgan. Boards. net, 50c.

— Manual of Simple and Double Counterpoint. Translated by J. P. Morgan. Cloth. net, \$2.00

RICHTER, ALFRED, Supplement to E. F. Richter's Manual of Simple and Double Counterpoint. Translated by J. H. Cornell. net, \$1.00

— Book of Exercises to accompany E. F. Richter's Manual of Simple and Double Counterpoint. net, \$1.00

RIEMANN, DR. HUGO, Catechism of Musical Instruments. (Guide to Instrumentation). Paper. net, 50c.

RIEMANN, DR. HUGO and DR. CARL FUCHS, Practical Guide to the Art of Phrasing. Flex. cloth. net, 75c.

RUSSELL, LOUIS ARTHUR, How to Read Modern Music. A concise and comprehensive Method of Solfeggio, and Practice for Singers. net, 75c.

— Supplement to the same: Class Work for two and three Voices, in various forms, with and without Acc. net, 40c.

SHEPARD, F. H., Piano Touch and Scales. An Analysis of the Fundamental Principles of Touch and their proper Development. Flex. cloth. net, 75c.

— Church Music and Choir Training. Treating of the Management of Boys' Voices and the proper Rendition of Church Music. Flex. cloth. net, 75c.

— How to Modulate. A simple and systematic Guide in Modulating from any Key to any other. (Second Edition.) Flex. cloth. net, \$1.00

WARD-JACKSON, E., Gymnastics for the Fingers and Wrist, being a System of Gymnastics. With 35 Diagrams. Cloth. net, 50c.

G. SCHIRMER. Publisher and Importer of Music. 35 UNION SQUARE, NEW YORK.

ARTHUR P. SCHMIDT,

154 TREMONT ST., BOSTON, MASS.

MUSIC PUBLISHER.

SOLE AGENT IN THE UNITED STATES FOR

Henry Litloff, Germany; The Ashdown Collection;
Edition Chanut (Violin Music), and the Vienna
Conservatory Edition of the
Pianoforte Classics.

TEACHERS' FAVORITES.

A List of Standard Educational Works.

Foundation Studies In Pianoforte Playing, by Stephen A. Emery. The very best method yet published for use with beginners, and especially children. Price \$1.50. Net.

Head and Hands. By Stephen A. Emery. Fundamental Technique for the Pianoforte. An Introduction to Tausig's Daily Studies. Price \$1.60. Net.

Special Studies in Presto Scales for Pianoforte. By Stephen A. Emery. Op. 20. Price \$1.50.

PREPARATORY EXERCISES, In Pianoforte Playing. By Carl Faellon-Palce, 75 cents. Net.

Method of Pianoforte Technique By Charles Buttschardt. With additions by Arthur Foote. Price, \$1.00. Net.

Two Pianoforte Pedal Studies By Arthur Foote. For the proper use of the Damper Pedal. Price 35 cents.

Etude Album for the Pianoforte A collection of Etudes for the Pianoforte, selected and arranged in progressive order. By Arthur Foote. Price, \$1.00. Net.

100 ORIGINAL DAILY EXERCISES for the Pianoforte. By Edmund Neupert. Op. 57. Price, 75 cents.

24 Short Melodious Studies For the Pianoforte; by A. D. Turner Op. 30. Price, Pt. 1, \$1.50; Pt. 2, \$1.25

30 Easy and Melodious Studies For the Pianoforte: By Henry Mayhath. Op. 133. In two books. Price \$1.25 each book.

18 Easy Octave Studies. In the Major keys for Pianoforte. By A. D. Turner. Op. 20. - - - Price 90 cts.

Progressive Vocal Studies. For Medium voice. By Alfred Arthur Price 75 cents.

Vocal Method. By Charles E. Tinney. Price \$1.00. Net.

THE ART OF PHRASING. 30 Vocalises by C. Glogner-Castelli. Edited by G. Federlehn. Book I. Price \$1.50. Soprano or Tenor, Contralto, Baritone or Bass. Book II. Price \$2.50. Soprano or Tenor, Contralto.

ETUDE ALBUM. For the Organ. A Collection of Etudes for the Organ. Selected and arranged in progressive order with Registration Pedaling and Fingering carefully indicated, by Everett E. Truette. Price 50. Net

ETUDE ALBUM For Violin. A collection of Etudes for the Violin Selected and arranged in progressive order by Charles N. Allen. Price \$1.25. Net.

DICTIONARY OF MUSICAL TERMS. And Elements of music. By Edwin M. Lott and O. B. Brown. Price 80 cents. Net.

PRIMER OF MUSICAL FORMS by W. S. B. Mathews. A systematic view of the Typical Forms of modern music. Price, 80 cents. Net.

ELEMENTS OF HARMONY. By Stephen A. Emery. A clear and concise method of teaching Harmony, used for many years by the leading Conservatories and teachers: Price \$1.25; Net.

SUPPLEMENTARY EXERCISES. Chants, and Chorals to Elements of Harmony. By Stephen A. Emery. Price, 80 cents, Net.

Complete Graded Catalogue and Piano Teachers Manual sent free upon application. Mail Orders solicited and promptly filled to all parts of the Country.



SIGNORINA EUGENIA CASTELLANO.

MUSIC.

MARCH, 1893.

BOHEMIAN POPULAR POETRY.

RESPECTFULLY DEDICATED TO DR. ANTONIN DVORAK.

Bohemia is one of those happy countries whose people may be truly called a race of poets and musicians. Even in this prosaic age of steam and electricity, popular poetry is flourishing in the "country of song and romance," as Samuel P. Putnam calls Bohemia. Thousands of songs—most of them real pearls of uncommon beauty—the invention of the people themselves, may be heard in the fields, the meadows, the forests of the country, in the cottages and gardens of the villagers, as well as in the dancing halls of the *bourgeoisie* and the barracks of the military.

What we mean by a popular song may best be understood from the following words of Karel Jaromir Erben (from his preface to a collection of Bohemian popular songs):

"What is a popular song? All the folk-loreists agree that a song which the common people sing need not be a popular song on that account, even though it were sung a hundred years; and, on the other hand, a true folk-song never loses its character, even though a century ago it might have vanished from the lips and memory of the people. It is likewise of no importance whether the song be more or less widely known, for even if it were sung in but one place it

may still be a true popular song. The characteristic marks of a folk-song must be sought elsewhere. As a matter of fact, the question, 'What is a popular song?' depends upon another primary question, 'What is a people?' how does its national being manifest itself in poetry? It is left to physiologists and philosophers to answer these questions; I shall only attempt to state briefly the difference between a folk-song and one written by a cultured poet.

“Every nation that has not yet been alienated from its own self has its own peculiar national sentiment, and its own mode of thinking, its individuality, based upon peculiarities of mind and body, which clearly distinguish it from other nations. As the nation or its parts pass through various vicissitudes, this natural, general and permanent character of the nation acquires its peculiar outward form; and as the fortunes of the nation are liable to change, so also its national character constantly changes its outward form, like wax which yields to every form, never ceasing to be what it is—wax. The sentiment of a nation, shaped and defined by the nation's external condition, is what we call the national spirit. If a song is to be a popular one, it must reflect the national spirit. If its main idea—the tropes, idioms and structural form—differ from the popular ones, there is no folk-song.

“The idea finds its body and form in words joined in sentences which compose verses and stanzas. Each stanza contains at least two verses. But the form of the stanza and the verse, aye, even the order of words and the rhyme, all rest on certain rules of popular esthetics, formed in accordance with national music, and ennobled by the national spirit, which have been consecrated by long usage. None of the popular poets is conscious of those rules, none knows them by heart, but every pupil of the national school feels and follows them, for they spring up from the very being of the nation. The form of the song is so definitely fixed that the community of songs among the various branches of the Slavonic nation depends on it alone. The more similar the form, the more likely will there be songs in common. For this reason there are a great many songs common to the Bohe

mians, Moravians and Slovaks; fewer common to the Bohemians and the Poles; the least similarity is between the Bohemian and the Russian or Illyrian songs, for here the form differs the most, and hence songs common to these nations are very rare.

“ Finally, if a song is to deserve the name of ‘popular,’ it must not belong to any definite poet, but the whole nation must be held for its author. If anybody claims the song as his product and property, it belongs to that person, though it may possess both the spirit and the form of a popular song. A popular poet has only the singing in view. He sings because his heart forces him to, or because for a moment’s glory he desires to distinguish himself before his fellows by a new song; he claims no other merit and takes no care of his song. If it has pleased others, they learn it and sing it, with or without occasional changes; they consider it as much their own as the poet himself. I do not mean to say that a popular poet must necessarily be a plain, uncultured countryman, but as it is difficult, if not impossible, for one who is not accustomed to think and feel with the people, to understand the people’s heart, its philosophy and the canons of its esthetics, for this reason a person that has not sprung from the very core of the people, or has estranged himself from the people through scholarly education or otherwise, will seldom become a popular poet.”

Indeed, if a poet’s works are to survive their maker, they must breathe the national spirit. There is no chauvinism in this assertion; it is based upon psychological laws. If the poet is to speak to the hearts of men, he must be truthful—he must be true to himself, else his words will find no echo in the bosoms of others. To be true to himself he must be true to his people, or his poems will be like exotic flowers, they will excite cold admiration only, and will fail to touch and sound the strings of the reader’s heart. Popular poetry is a living spring in which the poet will find recreation and refreshment, the same as is the case with popular music and the composers of to-day.

Bohemian popular poetry has preserved its individuality to this day. Its subjects usually are love, nature and do-

mestic scenes of every-day life. Gentleness of pathos is its chief characteristic; its figures and tropes are taken from nature; its actors from among the country maidens and the country swains. We do not mean to say, however, that *all* the songs are love songs. The rustic bards sing of joy and grief, of love and hate, of war and peace, of man and beast. The principal motives of the songs may be said to be the following, which we shall speak of more specifically: Song, Love, Wedding, Farmer's Life, Various Occupations and Trades of Men, War, Beer and Wine, Satire, Events Historical and Mythical.

Songs of song are not uncommon. "Songs, songs, whence have you come? Have you fallen down from heaven or have you grown up in the grove?" queries a Slovak youth, and they answer: "We have not fallen down from heaven, we have not grown up in the grove, but the young lads and the maidens have found us out." How the people cherish the songs and singing may be gathered from their own words: "We like better a master that pays us less but permits us to sing freely." "I have to work, to work I have all day long—I cannot work if I don't sing," is the confession of a weary workman. "Sing, my girl, make the fields merry; make the fields merry, my heart!" another song reminds the maiden. By singing a maiden makes it known to her lover that she is near. About to marry, a young maiden is wooed by men of various vocations and trades. She gives a farmer preference over all others, because she says, "He likes to sing in the fields." Even in their last hour the people think of singing. The lover is dying. The girl wants to call a doctor. "Don't call a doctor," says the lover, "he can't help me; rather than to the doctor give the money to singers; they will sing at my funeral." Grief cannot stop the singing. "My lips are singing, my eyes are smiling, though tears stream forth from my heart," tells us a Slovak maiden.

Most of the songs, however, naturally spring from love—for love is the noblest and the mightiest of human passions. And here it is love unreturned that gives rise to the greater portion of erotic poems, for the unhappy lover seeks

consolation in the song, whereas the happy lover often "finds no words" for his happiness, though he may sometimes express his joy in verse. The god of love is worshipped even though pain may sometimes be among his gifts. This we learn from this little song:

LOVE.

Where, love, where hast thou been,
That thou hast not been here?

Without thee, in gloom

I live in my youth.

Where hast thou been wandering?

I wandered over the mountains, through the woods,
Through cities and villages,

Everywhere I went,

I took sleep from men

And saddened their hearts.

These love lyrics are gentle in tone, with a touch of melody. The mountains murmured.



ancholy. Violent outbursts of passion are very rare. As a curiosity we may mention a song in which a maiden wishes that stones may rain for nine days upon an old hussy whose slanderous tongue has robbed her of her lover.

That melancholy coloring is not always too deep; the sanguine temperament of the singers often asserts itself, even in songs the general tone of which is one of sadness. Thus a song of parting ("Louceni"), which begins with these verses :

Parting, parting,
How difficult it is,
When the two have to part.
A youth and his love.

Parting, parting.



When we were parting we wept. . . ."
ends with this proclamation of the lover:

When I shall go through the forest
I shall shout aloud. . . .
I will forget my maiden
And be merry once more!

What a contrast we find in this pathetic little song:

When we were parting, I and my darling,
Ay, the earth wept, where we were standing.
When we were parting under that green tree,
The little birds wept, that were sitting on the tree.

Only tell me.



Much of the tenderness that we find in the songs is due to the frequent use of diminutives. In this regard the Bohemian language is nearly as rich as the Italian. Its diminutives, both nouns and adjectives, are sweet words of endearment which defy translation.* By way of illustration we give the commonest three diminutives (according to their pronunciation): *Mil'en-ka*—"the dear little one" (fem.); *hol'oob-in-ka*—"the little dove"; *hoob'in-ka*—"sweet little kiss" (properly, "sweet little mouth"). The name "Anna" has over fifteen diminutives, nearly all of which appear in the folk-song. Another charm of the Bohemian language is its musical sound, due to its euphony and to the frequent occurrence of the broad Italian A and the open O. Euphony of the popular language is far greater than that of the literary language, because in the folk-songs etymology always yields to euphony.

Another charm of the Bohemian folk-song is its nearness to nature. Love of nature, which marked also the rites and

*Melchior de Vogué, the French academician, rightly complains that translations from the Russian lose much of the charm and richness peculiar to that tongue. The case is the same in regard to translations from the Bohemian. For this reason, all the songs that we give as specimens are given in prose. In this way the charm of the poetical form is lost, it is true, but the original meaning is preserved as far as possible.

beliefs of Slavonic paganism, may be seen in the choice of scenes (the grove, the meadow, etc.), the frequent allusions to the phenomena of nature, comparisons, antitheses, the personification of beasts and birds, etc. The young Bohemian loves his black horse that carries him to his love; he tries to quiet the barking dog that stops him on his way to his sweetheart; he sends the wind, the moon or a nightingale, a pigeon or a dove with a greeting to his darling; bids the cuckoo to foretell when he shall marry his girl; strews with roses the pathway he trod when going to see her; in the morning he is awakened by a swallow; promises to wed his love when the violet shall bloom, etc. In the songs of maidens the lover is represented by a pigeon, a falcon, a peacock; the lover, on the other hand, calls his darling a dove ("holubinka"), a "red, white rose," a flower, etc. The maidens are very fond of flowers; the following are their special favorites: The rose, rosemary, violet, pink, lily, lily of the valley, marjoram, peony.

A green wreath is the symbol of virginity; it is jealously guarded and its loss deplored. It cannot be paid for in dollars, even though the false lover were to pay as many golden pieces "as there are little grains of sand."

All phases of a lover's life are sung in the folk-song, from the first unknown longings of a young heart to the wedding or even to the grave. The lover sings of the happy hours that he enjoyed in his beloved one's company, and of the wearisome ones when he was alone. They meet in the field or meadow, whither she goes to pick grass or where he takes his horses to drink. They meet secretly if their parents do not allow them to see each other in public. The maiden will not always allow her mother to choose her lover; she knows that "with her mother she shall stay only a short time, but with her lover she will live until her death." When he leaves, she sends birds with greetings to him. And if he proves false, she complains or is indifferent, or curses him. And if they are happy and marry, they sing of their wedded life. Touching is the plaintive song of one whose love is unreturned. We give here a few specimens of Bohemian love songs—happy, merry and mournful.

IT WAS MY DARLING.

The people said



The people said a cloud was coming from the mountains;
 It was the dark eyes of my darling.
 The people spoke of the eastern dawn;
 It was my love's cheek that blushed.
 The people said the day had come;
 It was my love's brow that shone so bright.

A WONDERFUL BEAUTY.

What kind is that your beauty, darling?
 I shiver whenever I look upon you!
 What kind, my darling, is your cheek?
 It blushed when I kissed you!
 What kind, my darling, what kind are your eyes?
 When I look into them, the world moves with me
 What kind, my darling, are your hands?
 When I come to you, I pine not for my home.

THE MAIDEN AND THE BIRD.

To a grove a maiden went;
 She caught a birdie there;
 She put him in a kerchief,
 That she might not hurt him.

"Let me go, let me go free, my golden child!
 I will sing to you,
 Whenever you shall pass by walking
 With your sweetheart in the grove."

WHAT IS WORTHLESS?

What is the worth of a well that has no water?
 What is the worth of a maiden that knows no love?

LOVE BETTER THAN KEYS.

"Lock up, mother, lock up your kitchen!
 You have a pretty daughter, we shall steal her from you."
 "I locked her with a lock of steel;
 Her lover came and opened with a little word."

LOVE IS NO CRIME.

At Kyjov, at the corner, in the courthouse,
 A lover is on trial for going to his love.
 Don't try, don't try him, you lords of Kyjov.

There is not one among you that never loved.
The lover loved as his heart bade him:
You have caught him and that is enough.

AN UNHEEDED WARNING.

My mother always told me
To shun the boys.
And yet I have them in my heart,
For they are good boys.

DOVE AS MESSENGER.

It rained, it was dark.



It rained, it was dark, the dove got wet.
She could not fly to my love's window.

She could not fly—could not tell the greeting:
“Your lover, Nanyinka, sends you his greeting.”

A PROMISE.

Who feeds my little horses when I am with my love?
She would not let me go until the stars would set.
The stars were gone, I was still with my love;
My unfed horses neighed, they neighed.
Keep still, keep still, my horses, I shall mow grass for you,
So that you will not neigh when I shall be with my love.

A PLEASANT AWAKENING.

Sing, my little nightingale! Wake up my dear little one.
She sleeps near the door;
Tell her not to sleep, but to wake up quick,
For the day is dawning.

HER LOVER IS FAR AWAY.

“Falcon, you white fowl! You fly up so high,
Don't you see my lover anywhere?”
“I see him, I see him in the wide field.
There he sits in grief by a black poplar.”

LONELY.

A red and blue violet



“A red and blue violet;

BOHEMIAN POPULAR POETRY.

Where did you pick it, my dear?"
 "I picked it in the garden.
 My heart was grieved.
 Green and white hazel shrubs—
 Ah, who will console my heart?
 Some one has grieved it:
 There is no one to console it."

LITTLE RED ROSE.

Little red rose



Little red rose, why dost thou not bloom?
 Why, my darling, why dost thou not come?
 If I should come, thou would'st weep
 And wipe thine eyes with a red kerchief.
 Why should I weep, as nothing grieves me?
 We loved each other like a pair of pigeons,
 Like a pair of pigeons, like a pair of turtles.
 I gave thee kisses of frankness.

FORSAKEN.

I am as lone as a bird of the forest.
 That flies hither and thither, but cannot
 Go where it would like to.

NEVER.

The Danube will sooner part with its fine sand.
 Than I will part with my lover.
 A little fish will sooner part with water,
 Than I will part with thee, my maiden.

LOVE LIKE FIRE.

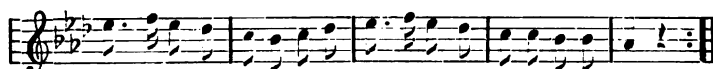
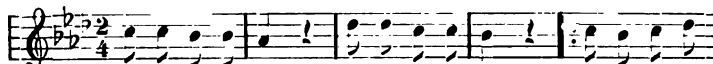
I had a lover like a spark;
 An arrow struck his heart.
 His heart burned, it burned with fire.
 When the fire died away, the heart was a stone.

FAITHFULNESS BETTER THAN BEAUTY.

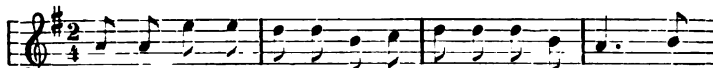
If my dear girl
 Were all covered with ribbons.
 And pleased all,
 Yet I will not wed her.
 I will wed a faithful maiden.
 Even though she have but one skirt.
 And blue eyes like mine.

Ah, like mine,
Ah, like mine!

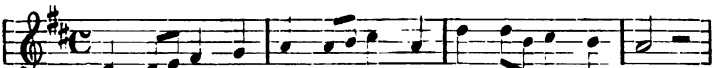
As I was weeding flax



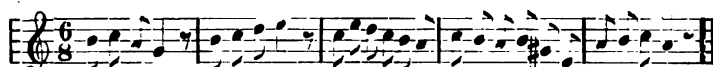
When I used to



The cuckoo.



My dear little Adam.



The maidens walked.



I had a little pigeon.



BEYOND THE MOUNTAINS.

Mountain, mountain, thou art high:
My dear girl, thou art far,
Thou art far beyond the mountains,
And our love is fading.
It is fading until it shall fade away:
In the world there is,
There is no consolation for me
To be found in the world!

A COMPLAINT.

Ah, there is not, there is not here
What would make me happy,
Ah, there is not, there is not here
What makes me glad.
What would make me happy

Has gone like a stream of water.
 Ah, there is not, there is not here
 What makes me glad !
 What kind of plowing is it
 Without a plow, without horses,
 What kind of plowing is it,
 A plow without wheels ?
 It is such a kind of plowing
 As love,
 As love
 Without kisses.
 Now and again they would give me
 What does not please me.
 Now and again they would give me
 What I don't like;
 They are giving me a widower,
 He has only a half of his heart;
 One-half he gave to his dead wife,
 One-half he would give me.

Like love, so also the wedding is celebrated by numerous songs—particularly so the moment when the bride takes off her maidenly wreath and puts on a white hood, the symbol of marriage. These songs are specially adapted to the ceremonies, a description of which would require a separate essay.

Another source of song is, to the farmer, his daily occupation; his work in the field, the meadow, the pasture; in the barn, the stable, etc. "My God, what I have to stand! The whole week I have to follow the plow!" a plowman complains; and a jolly boy tells him: "Be merry, farmer, be merry, even though you sow no seeds; the skylark never sows and yet he sings merrily!" A girl, tired of work, thus bids the sun to set: "Set, little sun, do set behind the high mountain; if you don't set, we shall pull you down by the leg!" The young men have peculiar ideas of work. Let us hear some of them.

THE DRIVER'S EXCUSE.

Ay, we are plowing, we plow
 Our neighbor's rye field;
 The driver will not drive,
 He says his whip is too short.

The horses are good, the whip is good,
 But the driver is a rascal;

When he has to harness his horses,
He chooses to make love to his maid.

DIFFERENT COLORS.

It is morning, it is day,
We'll take home our hay.
The hay is green,
My love is rosy,
My love is rosy-cheeked.

Bohemian Harvest Songs.



The harvest songs have their own peculiar dithyrambical tunes of which we give two specimens. Nearly all syllables are prolonged in singing, which gives a solemn gait to the songs. Their tempo is *tardissime*. Mr. Susil thinks these songs are remains of ancient heathen pæans.

Another class of songs, harsh and bitter in their tone, remind the farmers of their former serfdom.

In the battle of the White Mountain (1620, Nov. 8), Bohemia lost her independence; 36,000 of the best Bohemian families who refused to embrace Catholicism were exiled, their lands confiscated and given to foreign intruders, and the people sold, given or pledged to heartless, unmerciful lords, for whom they had to drudge like serfs. The status of Bohemian farmers was little better than slavery. The oppression went on for two centuries! It was not until 1848 that the people secured freedom. What wonder then that the oppression of two centuries should have left its marks upon the folk-songs? Indeed, we find a number of songs that sing of thralldom. They sprang up from two sources, the wrath of the oppressed and their desperate humor which the tyrants were unable to crush. From the

Bohemian Forest to the Carpathians the people cursed their oppressors. The gallows, thunder and hell was what they wished for their heartless masters. One song ends thus: "Great God, our Lord, have pity on the farmers; take them to heaven and let the devil take the lords!" Another song ironically praises a master who is cruel toward his men, it is true, but "he punishes them trying to make them better, so that they may please all men." The people cursed all their oppressors from the prince down to the last constable. They did not stop at words, however; they revolted several times, but were unsuccessful.

These songs, which have done their task in their day, are now seldom heard among the Bohemian peasants, for no one likes to think and sing of the thralldom of his fathers.

Like the farmer, so also other country people have their songs. Among these we meet the miller and the forester the oftenest. The "wet brotherhood," the friends of beer and wine, also have their own songs, all of them cheerful, which proceed upon the logical conclusion: Our fathers liked beer and wine, let us do likewise. The main characteristics of this class of songs are their jollity, carelessness and humor.

The humoristic vein of the people asserts itself in all sorts of song. It is only an incident of the sanguinical temper. It may be illustrated by a few short songs, most of them naive:

SHE WAS TOO SMALL.

See, reverend father, see how you deceived me:
You gave me a little wee wife—I killed her with a kiss!

HE IS SAFE NOW.

As I did not perish while the war was going on,
I shall not perish now when it is gone.
As I have not perished in the fields of France,
I shall not perish in my girl's hands.

A MEDICINAL PLANT.

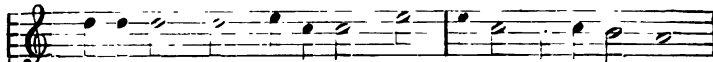
There is not a plant in the world
That would not cure some ills:
Seek, my love, seek the little flower
That will cure my heart!

THE FATHER AND HIS CHILDREN.

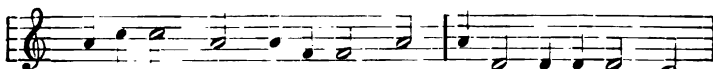
The Lord our God, the Lord our God.
 We are his children;
 He must feed us:
 If he wants to have us here.

The Bohemians have but few war songs. They have never been a warlike nation. Being devoted to peaceful pursuits, agriculture and industry, they never sought glory in the slaughter of their neighbors. This will explain the words of Herder, who once said that the Slavs filled more place on earth than they did in history. True, but the history of Herder's times was but a record of wars, battles and tyrants. In such a history the ancient Slavs, indeed, had no place. As we have said, the Bohemians are a peaceful race. If they ever engaged in war, they always acted on the defensive. But then they fought with great bravery. The greatest triumphs of their military skill were achieved in the famous Hussite Wars (1419-1434) in which an army of 12,000 Bohemian farmers several times put to rout an army of crusaders, ten times as large. Those times brought forth a remarkable war song "Kdoz jste Bozi bojovnici" (You, who are the Champions of God), the first stanza of which we print in English. This song has had its history. It won an impor-

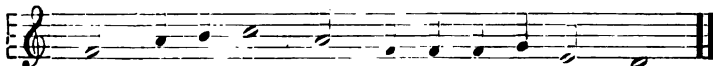
A War-Song of the XV Century.



You who are the champions of God And of his divine law,



Pray Him to as - sist you and laud Him and His divine law,



And so shall ye ob - tain vic - to - ry through God.
 tant battle, the battle of Taus, on the fourteenth day of August, 1431. This is no fiction but fact. The bulls of the pope Eugene IV, and the eloquent words of Cardinal Julian had brought together an army of 130,000 crusaders, which entered Bohemia on the first of August and, with much plundering and a great slaughter of defenseless people, proceeded to Taus, where they established a camp. It was not

until Tuesday, the fourteenth of August, that the Bohemian leaders arranged their troops near Chotesov, and marched to meet the enemy. About three o'clock in the afternoon a report spread about the crusaders' camp that the Hussites were coming, and that a decisive battle would soon be fought. The Hussites were still four miles away and not in sight, but the crusaders heard the rattle of wagons and the mighty tones of the terrible song, "You who are the Champions of God," sung by the whole Bohemian army. The song made such a wonderful impression upon the courageous hearts of the fanatical soldiers that they took to flight and hurried back toward the grey mountains of the Bohemian forest in wild disorder; even the curses of the Cardinal failed to allay their alarm and stop the fleeing troops. Not being acquainted, however, with the pathways and passes of the mountains, the crusaders were overtaken by the Hussite vanguards; many thousand of those intruders were killed and many more taken captive. Their camp with wagons, provisions and ammunition fell into the hands of the Bohemian "heretics," whose victory was due no less to their song than to their arms. This event reminds one of the lame singer Tyrtaios, whom the Athenians are reported to have sent to aid the Spartans. They sent them no soldiers, no arms, but a singer whose songs set the Spartan's heart on fire and led him to victory. The power of song is truly remarkable.

While there may be but few war songs among the Bohemian folk-songs, there will be found among them a considerable number of songs of military life. These express the grief of the newly recruited soldier, and picture both the dark and the bright side of military life. They are of modern origin, most of them being children of the last and the present century. Frequent allusions will be found in them to the Seven Years War, and the Turkish, French and Hungarian wars. Songs of the soldiers are usually plaintive, because military service is feared and dreaded like pestilence, but there are boys who like it.

A SOLDIER'S FAREWELL.

Good by, my dear, God bless thee,
I have to march across the Red sea.

No one ever suffers as a soldier does,
Though arrows be falling from heavens, he must march.

HIS SABRE.

A sharp sabre, that is my wife,
She will help me out, when I shall be in need.

WHICH IS BETTER?

How pleasant it is to stand watch
When the moon is shining.
It is far more pleasant
To love a girl, a girl like a flower.

WILLING TO GO.

If there were to be a war, I should feel glad,
The emperor would have to give me a horse;
Give me a black horse with a saddle.
Good by, my girl, good by.

AN ADVICE.

A mother was walking around a pond,
In her hand she carried a pretty little son.
Ah, my dear son, my son, what shall I do with thee?
Should I drown thee or should I bring thee up?
Ah, my dear mother do not do so,
Rather bring me up and send me to war.
You will my dear mother, you will be praised,
That you have given the queen a hussar.

Considering the great number of lyrical songs, the epic songs* are in a decided minority in Bohemian popular poetry. Fairy tales and romantic stories take their place. Still some beautiful old poems have been preserved in the Queen's Court MS. (translated into English by A. H. Wratislav in 1852), and others may be found in the several collections of Bohemian folk songs published in the present century. Some of these bear unmistakable marks of their ancient origin, they contain reminiscences of Slavonic mythology. In these we meet Parom or Perun, the god of the thunderstorm of the

*In its technical sense the word "song" means a short lyrical poem. But its general meaning is broader. We speak of epic "songs" because they are really intended to be sung.

ancient Slavs; the Vily, their forest nymphs, and other subordinate deities. In others, Christian myths are wrought into legends whose material is drawn chiefly from the lives of our first parents, and Mary and Jesus. The heathen elements are predominant, however. The song of "The Enchanted Daughter" is a characteristic one. Two wandering musicians come to a stately maple tree. Its wood seemed to them suitable to make violins of, so they proceed to cut the tree down. At the first cut the tree gives out a sigh, at the second one it bleeds, and finally at the third cut it speaks. It tells them that it is an enchanted maiden. Her mother sent her to bring water; the daughter met her lover and spoke with him awhile. Her mother, tired of waiting, cursed her to become "a high maple tree with broad leaves." The curse was fulfilled, but the mother was the more unhappy for that.

This and other similar poems possess all the elements of tragedy. They show at once the esteem in which a mother is held by the Slavs—the gods fulfill her curse and turn the disobedient daughter into a tree—but the mother, in her turn, is punished for her curse.

A familiar figure of Bohemian popular epics is a dead lover who comes from his grave for his living bride—thus fulfilling the promise he made to her while alive.

A few songs sing of murders which, being so rare and unusual, have attracted the singer's attention. In these poems of crimes the dire deed usually becomes known in some way or other, and is punished. Scenes of brutality, such as we often find in German folk-songs for example, are unknown to Bohemian popular poetry. The punishment of Brenneberg and his innocent love, which a German song describes as follows:

Sie nahmen ihm aus sein jung Herz fein,
Recht wie einem wilden Schwein,
Sie legten's in einen Pfeffer,
Und gaben's der Schonsten zu essen—"

has no parallel in Bohemian poetry. And what we quote, is not an isolated instance! Where the Bohemian poem is melancholy, the German song is gloomy, even horrible; where the former is gay, the latter shows dissolute joy. Each

has its own elements of beauty. Among the Bohemian songs erotic poems are the most numerous, and, compared with other Slavonic nations, the Bohemians may be said to be pre-eminently love singers.

Of all the Slavonic nations the Poles are the nearest relation of the Bohemians. This affinity may be seen also in their popular poetry. Some songs these two nations have in common; many more may be found that express the same ideas. Still the popular songs of the two nations differ radically in two respects: Polish songs are fiery, full of wild passion and energy; the Bohemian lays are gentle, they exhibit tenderness and their passions are rather subdued. Secondly, in the Polish songs we often find touching appeals to God, the Holy Virgin, etc., whereas, in Bohemian songs, we meet God and religion but seldom, mostly in satires, which a Puritan would surely condemn as blasphemous. Here is an example: The confessor tells a maiden that she will go to hell unless she cease loving her boy. What is her answer? "I am not afraid of hell if I have what I love." The songs make fun of monks and priests. As an example of the piety of a Bohemian country swain we give the song "Kdyz te vidim." Translated in prose the verses run thus:

Whenever I see you



"Whenever I see you my lassie,
Kneeling in the church,
I can no longer pray to God,
I must look at you.

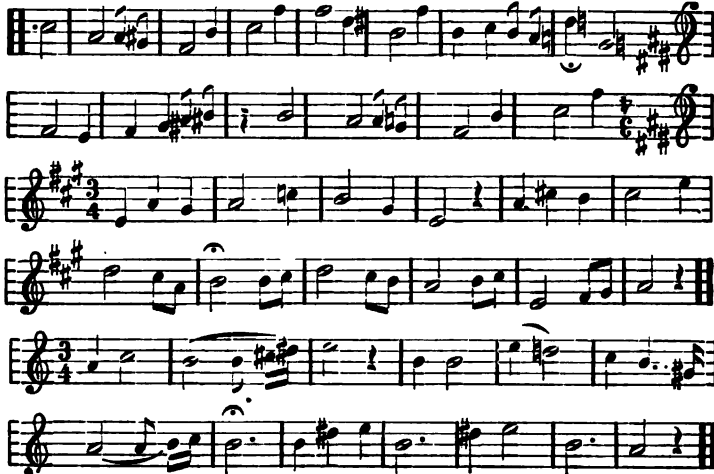
If I would love God
As I do love you,
I'd have long been a saint
Like the angels of heaven."

In a Polish song (*Bywaj dziewczę zdrowe*) the lover departing for the battlefield tells his girl not to mourn, for, he says, "We shall meet in heaven." I tried to find a parallel Bohemian song but without result.

These differences may be easily accounted for. The Poles are of a choleric temper, their passions are easily inflamed, their blood is hot and runs fast, and they have been fittingly named "the French of the Slavonic race." On the contrary the Bohemians are light hearted, sanguine (sometimes we might call them thoughtless), they entertain no gloomy views of life and seldom die of grief. Again, the Polish have been devout Catholics for ages, the Reformation hardly found any ready friends among them, whereas the Bohemians—as a nation—have always been liberal minded and had revolted against papal tyranny as early as the fifteenth century—a hundred years before Luther. By fire and sword they were converted to Catholicism again, but the mass of the people have remained Hussites at heart to this day. The Moravians, however, who are several decades behind their Bohemian brethren in intellectual progress, are also better Catholics, and have a number of true religious songs. In Bohemian religious songs flourished only during the era immediately following the introduction of Christianity and the period of religious excitement in the XV and XVI centuries.

The age of the Bohemian folk-songs is varied. It often happens that a peasant girl may sing two songs in succession, one of which was composed but yesterday while the other may be a thousand years old. Some of the songs—those, at least which contain mythological allusions—have doubtless been known from time immemorial, long before the introduction of Christianity. As most of these have, however, been preserved by tradition, it is now well nigh impossible to determine their age. Only a few songs of the XIII and XIV century, or even older, have met the happy lot of having been confided to parchment in those early times, and thus saved for the future. In the XVI, XVII and XVIII centuries again, it was a frequent custom of religious bodies—notedly of the communities of the Bohemian Brethren—in their hymn-books to write words of religious songs to fit secular tunes in order to make them popular. In this way tunes and their titles (the first verses) have been preserved to this day. Thus the song of "Kalina" is first mentioned in 1571, hence we know that it is at least four hundred years old.

The Song of "Kalina," The Snow-ball Flower, with three different tunes.



But as most of the songs were being preserved only by also tradition from generation to generation, it is evident that many of them must have been lost, and many more might have been lost, had they not found zealous friends who undertook to gather those fragrant flowers and preserve them for the coming generations. It was in the first half of the present century, after Herder had called the attention of European nations to the beauties of the folk-song, that the Bohemian popular lays began to be collected. Of the collectors the following deserve notice: Jan of Rittersberk, 1825; Fr. L. Celakovsky, 1825; J. V. Kamaryt, 1831-1832 (religious songs); Fr. Susil, 1831-40, 1860 (Moravian songs) Jan Kollar, 1835 (songs of the Slovaks); K. J. Erben, 1842-52, '62, '64, '87; the "Slavia" literary society of university students, 1872; Fr. Bartos, 1832. These collections contain about five thousand songs (including variations,) three-fifths of which were gathered by Erben and Susil alone.

Most of the songs were composed in the last three centuries. Under the impulse of the moment, the peasant clothed his feelings in verses so formed as to fit a known tune, which best corresponded with his "mental intonation." It was easy to find a suitable melody, because hundreds, nay, thousands of melodies have been and are circulating among the people of Bohemia, Moravia and northern Hungary. They are dance tunes, and it is dance music that is responsi-

ble for a large portion of the folk-songs, for the Bohemians are fond of dancing* and like to listen to music, sing and dance at the same time if possible. And if the peasant would not find any suitable air, he would certainly compose a new one for himself, for his musical talents are not inconsiderable.

The dance tunes are common property of the people; hence we often find different songs adapted to the same air, or several tunes to one text. Accordingly the tempo is varied also; it is always dictated by the text. Some singers sing the old melody unchanged, others with some alteration to suit their views. Thus we often find even the measure changed several times in one song, the change being necessitated by the declamation. This gives the airs an unusual vividness, and stamps them as individual and original. Many of the old songs have disappeared, simply because their melodies, founded on the Roman chorale, did not agree with the popular taste.

According to J. L. Zvonar, the Bohemian popular melodies may be divided into three classes: The most simple ones embrace but five tones and their value lies principally in the text; in others enharmonic tones (tones of the various chords) are predominant, and the tunes show greater freedom; the prettiest are those which move in diatonic scales. A competent critic (J. Debrnov) speaks thus of the Bohemian popular tunes: "These melodies, are not as free as those of the Romance nations, their rhythm is not as easy and sensual as that of the Spanish songs, but the Bohemian song is serene and warm, with a melancholy coloring, the airs show the greatest variety, the rhythm fitly expresses the feelings and is original."

The older songs were unrhymed, they had alliterations and assonances instead. At present all the songs are rhymed. Stanzas of four verses have alternate, those of two verses, consecutive rhymes. Nearly all the songs are in trochaic measures—these are the most natural, as in the Bohemian

*They have over a hundred original popular dances, many of which are very picturesque. One of them, the polka, sometimes erroneously ascribed to the Poles, but really invented by a Bohemian girl about 1830, has literally "conquered the world."

language all words are accented on the first syllable and there is no definite or indefinite article that might turn the measure into an iambic one. Dactyls may occasionally be met with, too. It deserves to be noted, however, that popular metrics differs somewhat from that of the school books.

Variety is the rule in stanzas as well as in tunes. The Moravian songs differ somewhat from those of Bohemia in several respects.

"The Moravian folk-song," says J. V. Novotny, "has a peculiar charactér. It is older and purer than the Bohemian lay, because it has not grown up on the basis of modern West-European major and minor keys. In the Moravian folk-song we often find traces of ancient ecclesiastical modes; very many of them are founded upon an incomplete scale which lacks the sixth: C, D, E (or E flat), F, G,—B, C; most frequently do such melodies move in the tetrachord F, G, B, C; and though there is a leading tone (B), still the melody often falls in the conclusion from this B down to G, sometimes even to F, where it then remains, not rising to C after the present fashion."

Mr. Kopp divides Moravian folk-songs into three classes: First, songs in a definite major key which have a regular rhythm and can easily be remembered. Second, melodies in some pure minor key which never changes; and third, the most interesting melodies which rest on the ancient church modes, the Ionian, Dorian, Phrygian, Lydian, Mixo-Lydian and Æolian. Some melodies of this class have remained unchanged for ages, while others have yielded to the influences of the modern major and minor modes. "As a majority of the older modes have no leading tone from the seventh to the eighth (the *subsemitonium*), always passing as they do by a whole tone (and not by a semitone, as it is at present) to the fundamental tone, those singing the old songs always raised the tone next preceding the last one so as to obtain the desired *subsemitonium modi*, the characteristic mark of the modern modes, *dux* or *moll*."

The Moravian folk-songs differ from those of Bohemia also, by their general tone, which is more serious than that of the Bohemian tunes, in which the element of humor and merriment is more prominent.

In the course of ages the Moravian people have suffered more than their brethren in Bohemia, hence their serious songs.

The creative powers of the Bohemian rustic Burns and Berangers seem to be weakening in this prosaic age—for their latest productions are inferior to the older songs, and good songs are as scarce among the worthless ones as violets among leaves of grass. To some extent the perverse educational methods of Austrian common and high schools must be blamed for this. Although many other things are taught in them, the national character is not only not studied but purposely neglected, and Bohemian history is often misrepresented and falsified—its brightest epochs especially so. But, though the popular talents may not be active enough, the love of singing is as intense as ever, particularly in southern Bohemia. (It has abated somewhat in the North since 1848.) The people will sing anything, even mere numbers* provided the tune be pleasant to the ear. Love of singing is one of the most characteristic marks of the Bohemian people and it speaks well for them. A noted English writer** thus compliments the Bohemian farmers.

“Among our own people popular poetry in the true sense of the word is dead; we have nothing but the swash-buckler patriotism and mawkish sentimentality of the music halls. No song writer of genius is living among us. Nor, indeed, does it seem possible that there should be one. The Bohemian peasants are to be congratulated upon not having passed yet into this stage. They have not yet become a prey to the—

“Vulture whose wings are dull realities,”
as Edgar Poe says.”

Their love of song the Bohemian people have carried to all parts of the world. Love of singing will be one of their

*Of this “poem”:

One, two, three, four, five, six,
Seven, eight, nine, ten,
The clock struck eleven
And awakened my darling, etc.

** W. R. Morfill, in the Westminster Rev., vol. 116, page 373

bequests to the coming American nation, that amalgamation of various peoples, which will retain and preserve the best trait of character of each of its component parts. We hope we shall have the pleasure to hear Bohemian folk-songs sung by "the Bohemian nightingale," Miss Marenka Postova, who is now traveling with the Whitney—Mockridge Company, and will sing in Chicago within a few months.

Among the Bohemian people the love of singing is universal. We have heard little children sing at Mr. Hladik's farm, we have visited Rychlik's Hall in Cleveland, O., where we have heard aged, gray-haired Bohemian gentlemen sing with juvenile vim and ardor, and we have listened to the young ladies of the Slavsky Sokol in the hall of the Slovanska Lipa in Chicago. "Where a Bohemian is, there is song" is a true saying.

The Bohemian folk-songs have been, and are, a rich mine for artists, painters, poets and composers. Bohemian opera, which we shall be happy to have in Chicago this year, owes much to them. Among the great Bohemian composers who have worked this golden mine, Smetana and Dvorak are the foremost. Dvorak's "Slavonic dances" are known all over the world. And as Pan Antonin Dvorak is to-day the best interpreter of the spirit of the Bohemian folk songs, we have respectfully dedicated our essay to him.

CHICAGO.

JOSEF J. KRAL.

CHARACTER IN PIANO LITERATURE.

(CONCLUDED.)

Chopin in his polonaises and mazurkas reflects all the noble pride and elegant grace of his people and shrouds the poetic essence of all his works in a touching, dreamy sadness which seems to be born in the sad fate of the heroic but ill-starred Polish nation. So Schumann in his burly humor, his depth of sentiment, his dreamy reverie and the force and logic of his ideas is thoroughly German, as Chopin is Polish. The heart-broken lament, the wildly joyous shouts of the melodies of the Puszta, the striking rhythmic peculiarities give Liszt's Hungarian rhapsodies a distinctly national coloring (which cannot be traced in his other works) and the brilliant make-up of the loosely jointed melodies and the dash and force suitable for forensic display make them dear alike to pianists and public.

The French composers show a genial audacity in rhythmic refinement which frequently verges on the extravagant and loses itself in brilliant commonplace phrases lacking alike feeling or sentiments; the works of the later French composers for this reason often make the impression of an ostentatious finery without character, and the composers themselves are, as a rule, hardly above mediocrity. The piano works of N. H. Reber, C. Stamati, George Mathias, Chas. H. Alkan—the last a composer of high aspirations whose works are very difficult, but have a tawdry character even to eccentricity—are but little known. Saint-Saens, the most prominent of the French piano composers, has a very thorough knowledge of and deep admiration for Bach, to which commendable inclination much of the higher musical quality in his works may be attributable; three concertos, several ensemble works, solos and transcriptions from Bach are well known, besides a number of larger works for orchestra, chorus, and several operas.

Copyrighted, 1883, by Adolph Carpe.

The Skandinavian folk songs and dances became known to the musical world in the early part of this century. The Norwegian national airs seem to reflect the grandeur and gloom of rugged mountain scenery with a mysterious depth of sentiment and a strong and vigorous *fantasie* as befits people who believe in manly courage and valiant deeds. Tender emotions are rarer, and in the melodies that speak of longing desire and heartsore affliction there is no affectation of any kind; their strains give vent to a wealth of suffering in a sonorousness which is always veiled in darkness, and requires a pathetic and declamatory rendition. The spring dances have a capricious, fantastic character full of freshly gushing power of life; their rhythms often move with a quick impulse and suddenly arrested motion. The Swedish and Danish melodies are of a softer tone and romantic character; their form often shows great artistic refinement.

This powerful new element has been introduced in musical art and can be traced in the compositions of N. W. Gade, L. Norman, E. Hartman, Ed. Neupert, Halfdan Kjerulf (1818-1870) and Edvard Grieg (1843-). The compositions of the last two have a very pronounced Norse character; Grieg's piano works, more widely known, are a concerto, sonata, ensemble and smaller works.

A neo-Russian school of composers, much influenced by the German models, has taken up the spirit of the Slavonic folk-songs and dances and has thus given a powerful impetus to instrumental music. The Russian national airs are exceedingly numerous and very varied in character. The slower airs, in the minor mode, have sometimes remarkable harmonious beauty, are of a somber, melancholy character, very pathetic and of an indescribably touching sentiment which seldom takes on a lighter tinge; those in a major key are generally lively, as though intended for dances and of a sweet, winning charm. The harmonious melodies of more pronounced musical tendency often end their phrases with characteristic long cadences, show marked dissonances and a shortening of the first and lengthening of the second beat, which causes a sort of halting and dragging in the rhythmic construction.

These characteristics have more or less successfully been reproduced in a number of works:—operas, oratorios, symphonies, etc. This element can also largely be traced in the piano compositions of M. Glinka (1803-1857; small character pieces), Rimsky-Korsakoff (1844—; chamber music and shorter works), Cesar Cui (suite and smaller works) Anatole Liadoff (etudes, etc.), Mili Balakirew, (scherzo, fantasie, etc.), Anton Rubinstein (in some of his works) and Peter I. Tschaikowsky (1840—) who is the most prominent Russian composer of the day, remarkable through his fire, depth of feeling and spontaneity, which is evident in his concertos, sonatas, ensemble works and character pieces.

The Bohemians (another branch of the Slavonic race which for ages has been well reputed for its musical inclinations), have come into prominence more recently. The strains which were sung by the Hussites in their grim wars are of a most vigorous characteristic rhythm, a darkly determined expression glowing with ardent zeal, full of manly energy and martial spirit. Their strict morals and deep religious feeling have left their impress on their hymns which have an inspired expression and great beauty of form; others of their national airs are of infinite tenderness, quaint humor even to joviality. Hans Seeling, (1828-1862), Fried. Smetana, (1824-1884), Ed. Napravnick, (1839—), are among their better known composers, but Antonin Dvorak (1842—), seems to have brought to life again the indomitable spirit of the old Hussites, so inspired, full of intensity of feeling and romantic grace are the compositions, which reflect largely the old national character even in the piano works—the Slavonic dances, ensemble music and concertos.

German instrumental music has in its early course been largely influenced by France and Italy, but its growth has been a steady and healthy one in its purely artistic tendency up to the present time. With the great host of eminent composers the national element never rose to supreme importance in musical art though in their individuality they manifest a more or less pronounced German spirit, as is evident in the works of Bach, Haendel, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn and Schumann. To

the fact that the beauty of an ideal life in its complete expression was their ultimate object in their works of art is due the high artistic perfection that German instrumental music has acquired, a perfection which in the well balanced proportions of form, thought and feeling give it a true cosmopolitan character.

Joachim Raff (1822-1882) is one of the prominent composers of the romantic school and has written, besides a number of other important works, compositions for piano solo and ensemble. His suites and characteristic pieces are brilliant and markedly original; his style is reflective and strong, full of happy harmonious innovations and melodious inflections. He is much given to polyphone writing which not infrequently appears as the outgrowth of a peculiar fancy for scientific combinations and so impresses more readily by its eccentricity than its true poetical essence. Carl Reinecke (1824-) shows a genial, sympathetic spirit in his concertos and the various solo pieces. His cadenzas to Mozart and Beethoven's concertos give evidence to what extent he has entered the spirit of the masters; the compositions for children are full of romance and refinement. Robert Volkmann (1815-1883) has valuable ensemble music and smaller works. Theodor Kirchner (1824-) and Wolde-mar Bargiel (1828-1891) are largely influenced by Schumann's spirit and while the first shows more musical quality in his smaller works, those of the latter are more pleasing. Refined original sketches writes Alexander Winterberger (1834-); Carl Goldmark (1832-) ensemble music. Adolf Jensen (1837-1879) appears musing and tender with a romantic coloring, while Josef Rheinberger (1839-) is eminently a scholarly writer in his chamber music and piano solos. Of later day and brilliant promise are Jean L. Nicode and Moritz Moszkowsky.

Among the great pianists Anton Rubinstein (1829-) easily ranks first in the general excellence of a characteristic conception and general rendition of the master works of piano literature. A superior musical intelligence, an unselfish devotion to the intentions of the composer, great physical power and endurance, a touch that responds to the most

sensitive refinement and an intensity of feeling that acts with the magnetic force of plenary inspiration give his readings serene repose or dithyrambic impetus, tender abandon or heroic energy. As a composer Rubinstein unquestionably ranks very high, but is more admirable in the smaller forms where the spontaneity of invention is not hampered by the drudgery of labor. Even in the best of his larger works brilliant but barren reveries are encountered where the fire of inspiration goes begging for lack of mental restriction. His concerto in D minor is the best of his larger compositions for the piano, which include five concertos, sonatas, ensemble works, (some of them very valuable), etudes and smaller pieces; a number of the latter must certainly be counted among the gems of piano literature. Hans G. von Bulow, (1830-), a musician of great mental astuteness, pianist of great technical and intellectual faculties and prodigious memory, is one of the first conductors of the day. His compositions show that critical analysis in him is superior to imagination. Jan. Ig. Paderewski and Eugen d'Albert, pianists of exceptional prominence, are composers of great promise; the compositions of the first are more of the pleasing, popular kind, while those of the latter show markedly the scholarly musician.

In point of uniform excellence in the originality of invention, the unadorned simplicity and ingenuousness of his ideas, the clear logical development and the evident repose in the consciousness of his mental power, in the conciseness of ideal beauty and perfection of form, an emotional life which in its expression is free from excess and always artistic, in his harmonic and rhythmical construction, even in the novelty of his technical treatment of the piano Joh. Brahms (1833-) stands unrivaled among contemporary composers.

In his early works—three sonatas, a trio, variations, scherzo and ballads—Brahms manifests a prolific power and romantic exuberance of fantasie in the genial and poetic essence and the novel and original development of his ideas. The pregnancy and beauty of the melodies, the tender abandon, the burly humor, the feeling in all its intensity, the well planned though often daring construction and the

playful mastery of piano technic give the impression of a remarkable artistic potentiality. There is nothing trivial or commonplace; even where his melodies take on a more popular color, the invention is altogether of an individual character: ideal beauty is his aim everywhere, but the beauty of sound does not always seem to claim primary consideration.

The variations (op. 21, 24, 35, and 23 for four hands) show a daring flight of the ideas, a power of combination in the melodic, rhythmic and harmonic reconstructions of the themes and a mastery in counterpoint which has no equal since Beethoven. The variations on a Haendel theme, (op. 24) belong to the best productions of modern piano music; in those entitled "studies for the piano," on a theme of Paganini's (op. 35), it is a trying question to say which is more admirable: the fantastic and withal extremely melodious new formations which the simple theme engenders in the composer's imagination or the novelty and the—even after Liszt, Chopin and Schumann—stupendous technical difficulties which carry the aerial flight of capricious ideas.

In the valse for four hands there is a wealth of melody and a variety of expression of the most winning charm, and it is safe to say that whosoever fails to see the wonderful beauty in these little sketches has no ear for music. The Hungarian dances, arranged from Hungarian melodies, speak for themselves in their well earned popularity, and the later pieces (op. 76, 79) are continually gaining ground with the sincere lovers of good piano music.

If in his larger works, for chorus or orchestra, and his beautiful, characteristic songs, Brahms claims consideration with the great masters, he asserts his powers no less in his ensemble works with piano and the second concerto; in a quintette (op 34), three quartettes (25, 26, 60), five trios (8, 40, 87, 101 and 109), four sonatas (38, 78, 100 and 108) he develops a melodious beauty, a thematic work, a variety in harmonic and rhythmic construction and a well defined character in each composition which secure him a place among the first composers of chamber and concerted pieces. The melodies have rhythmic clearness and distinctness, generally a simple (tonal) harmonic structure and frequently a markedly popu

lar character. In his work Brahms manifests the most complete artistic development and perfect mastery over the material in the strictest forms. In the "Durchfuehrung" he contrasts the motives by every artful device of counterpoint. His interchange of the major and minor modes is very striking, his modulations into removed keys are effected with ease and appear perfectly natural; the peculiar effects he often produces by harmonic changes for greater intensity of feeling or marked coloring show his masterful use of the harmonic apparatus. The rhythm is most varied; combinations of different rhythmical figures are a frequent occurrence and striking are the effects produced by latent rhythms in the parts of the different instruments.

When individual sentiment in art frequently takes precedence of musical quality; when the ideal beauty and inspiring spontaneity of invention too often lack the sustaining power of artistic formation—noticeable in the number of indifferent works of better composers and in many brilliant but unprolific episodes in their larger works—it is an evidence of remarkable artistic strength in Brahms that his compositions are of an even merit throughout, that they have no inartistic weakness and, though they may fail to find *ready* appreciation, they are of great persuasive power where their simple beauty fails to convince at once. Brahms's way of thinking and feeling, his mode of expressing what he feels, and his whole artistic personality fail in that sympathetic essence which directly appeals to sentimentality; he never tries to win by mere outer charm, makes no concession to a popular taste, and gives expression in his own unceremonious way to what moves him, but in the unassuming simplicity of his great art, in the power of his reasoning, in his high aims and his severe earnestness, he is a composer who compels the admiration of all that take cognizance of his works.

ADOLPH CARPE.

“B·HUET GOTT.”

A MUSICAL STORY. TRANSLATED FROM THE GERMAN BY
JEANETTE HESSE.

III.

The next day as Gerhard reclined lazily in his compartment consulting his time-table, he smiled at his delusion in thinking that Wiesenheim lay near his route to the city, for he now found himself being carried a considerable distance out of the direct course. But, what matter? Had he not a good right to a vacation? Might not he, like a weary scholar, lay aside for a time the pressing duties imposed by a restless ambition? And beside a childish impulsive longing to see again the old familiar nest, had he not another reason which insistently presented itself? Had he not since he first heard his song in the Pocherthal, been unable to silence a soft voice, a voice that whispered: “In your grandfather’s house where you first felt the divine inspiration of music, there was always singing and playing; you may have revived memories of your childhood and mistaken them for your own creation. Had not your grandfather an ancient music-book, yellow with age, that had belonged to his mother? Was there anything you loved better, when a child, than for your grandmother to sing for you in the twilight from the same old book? Since that time you have not heard these melodies, and you cannot now recall them. Suppose other of your melodies bear slight resemblances to those old, but little known folk-songs of that ancient book. Would it not, in that case, be fortunate if you, rather than others, discovered the fact? Of course your pride protests against such conjecture, but the unwelcome thought returns again and again, and you know you cannot rest until you have convinced yourself that your fear is groundless.”

After he had left behind the unfamiliar part of his journey, he recognized, with a mingling of impatience and melancholy pleasure, the places which, in earlier years, he had so often passed when on his way from the gymnasium, the home of the orphan boy, to his grandfather's house to spend his vacations. He recalled the joyful emotion with which he watched fields and meadows pass at a snail's pace, far too slowly for his impatient longing to be at home. In those days, the greater part of the journey had to be accomplished by stage, for the railway did not extend as far then as now; even yet the last part of his journey from Sigisweil to Wiesenheim must be taken by coach. Sigisweil was the post station, where, in those early days, his grandfather had always awaited his arrival with a conveyance. Soon the train slackened its speed, and before him lay the village with its broad single street lined with poplars, its red roofs seeming to nestle among green gardens, so much lower were they than the road. But the familiar old carriage was not there, no "God bless you" in the full deep voice of his grandfather greeted him. He was obliged to secure his own conveyance, for although he had announced his coming to his grandmother, he had not given the exact time. With critical eye he viewed the hard, uncomfortable wagonette, the only thing available at that time. He quickly decided to engage it for his luggage, and then started off on foot along the well remembered road leading between broad, fruitful fields.

As he went on down long lanes bordered on either side by fruit trees, that old feeling of pleasure he had long thought dead came stealing over him. Again it seemed to him, as in those old times when he had traversed these roads in the Whitsuntide, the autumn or the Christmas vacation, as if he were on the straight road to Paradise, and it mattered little to him whether the trees were covered with blossoms, with ripened fruit, or with snow. Yes, like a real gate of Paradise had seemed the dark, narrow old town gate, with its watchman's lodge from whose little window the watchman looked out with a smiling welcome, and saluted his grandfather by doffing the fur cap which he wore winter and

summer. Then when the carriage rolled into the little town, which nestled so cosily among its vineyards, and dear familiar faces greeted him from every window, when, finally, they had turned the last well known corner, and could hear the sounding mallets wielded by ten or twelve coopers, what a loving welcome it had seemed!

His grandmother had always met them under the red blossoms of the chestnut tree at the gate. Although quite elderly, she was at that time still very beautiful, with doe-brown eyes in which yet glowed the unquenchable fire of youth. From behind the blooming plants at the window had shone the rosy faces of his aunts, those charming, happy younger sisters of his mother, from whom he received his first impressions of feminine beauty and grace. His mother had died long years before; his beautiful aunts had married and gone to distant homes; how lonely his grandmother must be. He wondered if Regele was still with her, Regele, whose frequent anger at his boyish pranks had always been followed swiftly by reparation full and sure. Of course if she still lived she was there, for his grandmother and Regele were inseparable. She could not be dead, for how could she be satisfied in heaven, where there is neither baking nor roasting? In imagination he enjoyed again the appetizing odors of her New Year's cakes, and of the apple tarts and macaroons which his grandmother used to bake in the great kitchen, where a clear, open fire of chips and other refuse from the cooper shop, always burned. How pleasant it had been to play in the large, airy workroom, in one corner of which stood a cask of sweet beer for the free use of all, and in another a great pile of shavings in which one could roll and toss to his heart's content! In his childish fancy what merry kobolds had danced about that fire! What melodies the wind had sung as it whistled through the keyhole! What happiness it had been to play with the neighbor's children under the shed in the great courtyard, where the huge piles of wood for the coopers' use offered so many hiding places for their games of hide-and-seek! But even a greater happiness had been to sit in a shadowy corner and listen to the soft melodies that ever haunted him, to watch the play of the

sunbeams, and to dream—dream as he was dreaming even now without notice of the passing time. Was it possible that he was already at the gate? The face of the watchman was strange to him, so the old man who had so often greeted him must be dead. A feeling of anxiety overwhelmed him at the thought that his grandmother also might be dead. In imagination he saw strange faces look mockingly from the old windows. He dreaded to ask the watchman about her, so he walked on. How quiet the streets were! They had never seemed so deserted before. Had his footsteps always resounded thus upon the pavement? And how strange the people were! No one recognized him.

He turned the corner of the market-place. Before him stood the apothecary's house, "The Lion," with its upper windows gleaming like red gold in the last rays of the setting sun, while below, the two gray stone lions that kept watch on either side of the door were already drowsing in the shadow. In the middle of the square a fountain plashed and murmured in a sleepy monotone, while gathered in little groups about it, the maidens with their copper vessels chattered in the fading light. Turning into a narrow street Gerhard came to the old common near the church, where the goats had formerly grazed, and where the three tall iron crosses had stood in the deep shadow of the old trees. Now the place was paved, grass and goats were gone, but the crosses were still there. Even if they did seem less tall than formerly they still inspired him with that unaccountable feeling of dread that had always overtaken him when in their presence. How many times on Sunday had he sauntered about under the dense green canopy of leaves, especially on solemn feast days when High Mass was being celebrated! He had not dared to enter the church because of his Protestant training which forbade him. In imagination he could still hear the notes of the deep-toned organ, and feel again the unfathomable mystery of the choral songs, which, like distant voices of angels, floated out from the shadowy church, upborne by clouds of incense.

As it was but a short distance to his grandmother's house, a few hasty steps brought him in sight of its high-

roofed gable. The upper windows were tightly closed, but from behind the snow-white curtains of the lower ones appeared the blooming plants as of old. The chestnut tree at the gate had scattered abroad her rosy petals, as if in greeting. The great gate stood open; within, it was almost dark, but one could look across the intervening courtyard, piled high with wood, into the garden beyond, which now lay bathed in a flood of sunset glory. Just inside the gate, to the left a broad, well lighted stairway led to the upper story, while to the right was the large drawing room, which in the past had been used only on state occasions. Fortunately, he knocked at the door of this room, 'evne though he scarcely hoped to find his grandmother there. “Come in,” greeted his ears, and there sat his grandmother in her easy chair near the window. She had grown old, quite old; her beautiful brown hair was now as white as snow; but her bearing was still erect, her dress still arranged with the greatest care, and from her eyes still shone the warm welcome of old.

“Grandmamma!” Where were all the years that wree past! In a moment Gerhard was at his grandmother's feet; the old lady stroked the brown head resting in her lap with her withered hand, saying softly, “So you have come home at last, my boy, to your old grandmother.”

Then for the first time Gerhard noticed that the old lady's feet, carefully wrapped, were resting upon a comfortable footstool, and learned that she had not been able to go upstairs for a long time, but lived entirely in the rooms on the first floor, her longest journey being from one room to another. In answer to her grandson's expression of sympathy, she said soothingly: “It is only my feet; my heart is still sound.”

Yes, the old heart was still young and sound, and as ever, interested in all Gerhard's affairs. She could not rejoice enough in his beauty and noble carriage, could not feast her eyes enough upon the image of her long-lost daughter, nor satisfy her ears with the sound of his voice. Presently Regele appeared at the door, a little older and somewhat more formidable, but with a bright look of wel-

come in her face. As she led him to the room prepared for him, that he might rest from his journey, she told him how his grandmother had hoped each year that he would spend his vacation with her. Gerhard sincerely regretted his past neglect, and felt with shame that he had come home only because it was his last resort.

"Whenever a strange conveyance appeared, she would watch it expectantly for you," said the old woman as she opened the windows and let in the sweet evening air, freighted with the dear, familiar, woody fragrance.

"For *you!*" repeated Gerhard. "What new manner of speech is that, old Regele? Say *thou* as you used to. I am the same boy, even if I have grown a little more sensible. Do you remember how I drew an owl right on the back of your brown jacket, how you innocently wore it to market, and how angry you were? That was not a very pretty trick, but you need not fear such pranks now. You don't know how good I have become. You are quite unchanged, for you were always good. Do you still bake those little white sugar cakes? And those little men made out of brown cake-dough, always hand in hand, seven in a row? Have you saved my little china cup that had my name on it? Really? And my little silver knife and fork that I always used? Oh, you good old Regele! What a happy time that was—my childhood!"

Gerhard bade his grandmother an early good-night, the excitement of his arrival having wearied her. In consequence he arose early and sauntered about long before the household was astir. The early stillness was broken only by the familiar sounds of the coopers' industry, which, softened by distance, had always aroused him from his boyish slumbers of the past. Nothing was changed. There lay the courtyard filled with the morning sunlight, the birds twittered in the pear tree, and at the open windows fluttered bright chintz-curtains in the gentle breeze—all just as it used to be. Near the entrance leading to the workshop, which was at the right of the court, still stood the rude wooden bench upon which he had time and again carved his name, and yonder by the well was the old grindstone upon which the apprentices had good-naturedly sharpened his knife.

From the court a few steps led up to the garden, which, by successive terraces, stretched upward to the vineyard beyond. O, this garden, with its box-bordered beds filled with old-fashioned flowers, with its gnarled fruit trees, and its sweet little red gooseberries which always grew in a certain corner! What happy memories this garden, which now impressed him as stiff and commonplace, awakened in his heart! Leaving garden and court, he strolled back toward the house. What a charm the pavement and stairs and corridors held for him, what reminders of happy hours met him at every turn! There was the large hall which he had helped to decorate with garlands at the marriage of his youngest aunt, when he had danced until so wearied that he fell asleep in yonder corner. Here stood the massive presses with their brass plates and hinges, which had formerly stood on the lower floor, and from them still issued the delicate fragrance of lavender.

In forgotten corners of a dark room off from the hall Gerhard found many beautiful old-fashioned articles, among them curious pewter utensils and colored earthenware dishes. Evidently the grandmother did not understand the modern taste for the antique. She treasured every article that her husband had used or prized, but preferred the use of white ware, "so that one can always see whether it is clean or not," she said. In her room still stood her husband's slate-topped table. Although Gerhard had not observed it the evening before, he saw it at once upon entering in the morning. The sun fell full upon it, and it was with a deep sense of loss that he noticed the absence of his grandfather's familiar figure. His portrait hung above the daintily spread breakfast table, to which his grandmother's chair had been rolled. He had noticed the evening before how the old lady's thoughts still clung to the memory of her husband, how no account of life in the outside world interested and pleased her as did his recollections of his grandfather—his appearance, his noble bearing, his jovial manner on festive occasions, his grave dignity at other times. She talked of him as would a fond young bride of her husband, and begged her grandson to tell her everything, everything he remembered about him. And how vivid were these memories!

This morning his memory was still uppermost in her mind and Gerhard waited modestly until she recalled her thoughts from the past, then spoke of himself, of what he had already accomplished, and his hopes and plans for the future. At the earliest opportunity he enquired about the old yellow music book, and learned with regret that one of his aunts had taken it away with her when she was married. But his grandmother knew by heart, as she said, every piece in it, and at his request, permitted her grandson to roll her chair to the piano.

The old piano—it was nearly forty years old and very much out of tune, yet, in the eyes of its owner, the best and most beautiful of its kind. The grandfather had taken a long journey in order to get it for his young wife, a great undertaking for a mechanic in those days. It had not served as a mere ornament, as in more aristocratic homes. Every evening, after the day's work was done, she had played, accompanied on the flute by her husband. Later, the children took part in the music of the home circle, each with the instrument she loved best.

"Yes, it was a beautiful life," and her brown eyes beamed as she lifted the cover of the old piano. Then she began, in the weak and trembling voice of age, her husband's favorite song:

"It is not long since it has rained,
The leaves are dripping wet;
I had one time a sweetheart dear,
O, that I had her yet!"

When the song was ended, Gerhard saw tears in her eyes, and would not ask her to sing again. But in the afternoon he could no longer restrain his impatience. After assuring him that she had lost her voice, and that she considered it the greatest infirmity of her age, the grandmother was somewhat surprised at his continued importunity, but finally consented to sing a few lines of all her old songs.

They were the same charming old melodies that he had not heard for many a long year—"Jockele, come to the window," "Before my father's house there stands a linden green," "A little hug, a little kiss, a little love for me,"

“Brown-haired Badeli, get up and let me in,” “It was still, so still in the night,” “That was the lord of Falkenstein, he rode a snow-white horse,” “How dear to me, my nut-brown maid,” “There fell a dew from heaven upon my true love’s grave,” and all the rest. How glad the listener was, that he could recognize each tune at the first few notes, and recall the exact time when first he had heard it! He knew he never could have mistaken them for his own.

When from sheer weariness his grandmother ceased playing, he began to search among his own memories, and succeeded in recalling all the old minuets and gavottes his grandfather had played upon the flute. As he played these simple melodies, clear and pure as his memory had preserved them, a feeling of childish gayety seized him and led him to improvise such sparkling little interludes that his grandmother applauded enthusiastically, again and again. Imperceptibly gliding into his own particular domain, he played, with the exception of “*B’huet Gott*” or “Farewell,” the most beautiful numbers of his opera, his object being to ascertain whether his grandmother’s still acute ear would detect anything familiar in them. She leaned back in her chair all ear and life and enthusiasm. When from time to time he would ask if she did not remember that his grandfather or his Aunt Doris had played these tunes, he always received the same answer—that she had never known them, that she must be losing her memory, for it was all so unfamiliar but so very beautiful. Had he the notes with him? If that was the case, he must leave them with her, or copy them for her; she had a young friend, a neighbor, who sang beautifully, and who must learn these songs. But he must be interrupted no longer, he must play on

So he played on with increasing power and confidence, with passionate zeal, changing from his natural voice to another, not strong, but a beautiful, well modulated, manly voice, then again imitating still others while the old instrument trembled beneath his hands. Then he would turn and declaim the recitative, appearing to forget that his audience consisted of but one lonely old woman. When at last he ceased, his grandmother sat silent with folded hands.

"Is that all new to you, Grandmother?" he asked.

"Quite new, but very beautiful," she replied, evidently surprised at the repeated question.

Gerhard drew a deep sigh of relief. Then he smiled, happy and triumphant as a child, for he realized that a heavy burden had been lifted from his soul. He confessed that the last music he had played was his own composition, and childishly enjoyed the praise lavished upon him. Finally he played the overture, but was suddenly interrupted by his grandmother just as Regele opened the door.

"Why, that is the song Franzele sings, is it not, Regele?"

Regele nodded. She had heard it before entering the room, and had at once recognized it as Franzele's.

Gerhard sprang up so suddenly that he fairly startled his grandmother. "Who is Franzele, Grandmother?" he asked.

"Well, well, don't be so impetuous," was the answer. "Who is Franzele? You will see her; perhaps she will come presently, for this is the day she usually visits me. She has a beautiful voice and loves to sing. She plays well too, but is not permitted to indulge in either pleasure at home. Even if her kind heart did not prompt her to visit me on account of my loneliness, she would come often, I think, from love of the piano. She was our next-door neighbor for a time, but a year ago her aunt, a dissatisfied, unhappy old creature, imagined that her discontent with the world was due to the house they lived in, so they moved into lodgings not far from here—just around the corner, near the church."

"O, Grandmother," interrupted Gerhard, eagerly; "tell me, what is the young lady's name?"

"Why, I scarcely know. I call her Franzele. The old lady's name is Ottermann, but that is not Franzele's name—it is—wait—I believe it is something that begins with T."

But Gerhard was no longer listening. No further questions were needed to assure him of the name. As a boy stands before a closed door, expectantly awaiting the disclosure of Christmas treasures within, so stood Gerhard with beaming eyes, blissful and silent in the consciousness that the longed-for moment had come at last.

"How handsome he is! How much he looks like his grandfather," thought the old lady, "He looked just like that the time he took me sleighing, many long years ago. But how does he happen to know about our Franzele? It is three years since they came to Wiesenheim, and she has not been away since."

"There comes the young lady now," said Regele at the door.

Gerhard rushed to the window.

"No, no," said his grandmother, "you won't see her there; she always comes through the vineyard and across the court, so that she may shut her aunt's lap dog, which she gives a daily airing, in the shed."

"And then she will come in here?"

"Of course," laughed she; "she is well acquainted here, and we are not so formal that she waits to be announced."

"Then—then I will go into the next room while she is here," stammered Gerhard.

"O, no, you are not afraid of a pretty girl! I did not think you were like that. Besides, you say you know her."

"That is the very reason, Grandmother. O, please do me a favor! Ask her to sing that song—you know the one I mean—and do not say a word about me. I shall know then whether it is the right song and the right girl."

The next moment he disappeared behind a door which he left slightly ajar, while at the same time a strangely confused sound came from without the other door. Then the door opened and a clear, silvery voice called, "How do you do, Grandmother? Do you know where Regele is? The woodshed door is locked and the key not there."

Then appeared a blonde young girl in light summer dress and straw hat, with a whining poodle in her arms. She was fairly radiant, this slender, graceful girl, with her fresh, rosy complexion and frank, happy eyes, as she beamed upon the old lady in the armchair, who returned her favorite's greeting with a kindly nod.

"I will shake hands with you as soon as I have disposed of this stupid Azurle. I wonder if he does not know he is to be shut up! It cannot be helped, Azurle; you can run about

enough after a while, but Grandmother must always sit still, with her crippled feet. Good, there is Regele. Now be sensible, Azurle, and behave like a good dog. You know you cannot help yourself. Leave the key in the lock, Regele, for I can stay but half an hour."

"Such a short time to-day, child?" said the grandmother. "I have taken such pleasure in looking forward to your visit to-day, for I have a surprise for you."

"I believe it," laughed the girl, "for I have already smelled it, the surprise. It is fresh and brown, and sprinkled with sugar, and Regele is very proud of it; it is *Gugelhopf*."

The old lady laughed. "You guessed wrong! It is fresh and brown and we are very proud of it, Regele and I, but it is not sprinkled with sugar, and it is not *Gugelhopf*."

"Dumplings?" suggested Franzele, with wide inquiring eyes.

"Wrong again. But you need not guess again, for you will soon see. Tell me something, child. How have you been?"

"Splendid, Grandmanma! We are having good weather at our house now. My aunt has received her interest, a whole bagful—she always requires it in silver, for the pleasure of counting it—consequently she is in a very good humor and does not scold much, even though it is the week for the washing. And then, my calla has bloomed, and more than that, early this morning we had an hour of the most beautiful music—a serenade intended for Herr Sahachtelhuber, who occupies the rooms below ours. Grandmamma, if I only had all the money I want, I would be awakened by music in the morning, I love it so. First they should play, as they did this morning, 'How brightly beams the morning star'; while the hymn was being played, I would lie there, think of my parents, and offer my morning prayer. Then should follow a lively waltz, and, when it began, I would spring from my bed—one two, three—and how beautifully the day would begin! But here I am talking about springing and dancing when you cannot even walk, Grandmother. How are your feet to-day?"

"Always the same, child. If I am good to them and let them rest, they are good to me and do not hurt me."

“How tiresome it must be to sit still always. If I could only do something for you.”

“You do enough, child, when you come to see me. This afternoon before the coffee is brought in, and the surprise, you will sing for me, will you not?”

Franzele went to the piano. “Why, it is open,” she cried; “I noticed it as soon as I came in. Who has been playing?”

“How curious you are! Now, sing for me.”

“What shall I sing?”

“Sing that song about parting that you sang the last time you were here.”

Franzele sat down at the piano, cleared her throat and began a simple little prelude, cleared her throat and got up.

“I do not know why” she said, “but I cannot sing that song to-day. Such a strange feeling comes over me—I don’t know what ails me.”

“You are not going to be nervous, after the fashion of the day, are you?”

“Nervous! O, goodness, no! I don’t know what nerves are. I am slightly hoarse, and feel so—so strange. How would it do. Grandmother, if we were to have the coffee and the surprise first? Perhaps I could do better after that.”

“No, no; be good, now, and sing as well as you can. You need not close the door. There is no draught.”

“Well, I’ll try just once more.”

Again was heard the prelude, followed by the first two lines of the song and again the singer stopped, but this time with a start, and a quick flush. The door which had been slightly ajar was softly opened, and the intruder suddenly stood before her, as embarrassed and agitated as she.

“Fraulein Franziska, you, you here!” he stammered, extending both hands. “O, if I had known—” but a glance at his grandmother stopped the eager speech. The young girl was silent, but the little hand she gave Gerhard was trembling.

“But what does it mean? You—you began to sing—where did you learn that song?”

She dropped her eyes in sweet confusion. "I beg your pardon," she whispered; "I know that I have done wrong;" but she could say no more. Like a fair penitent confessing her sins, she stood before him, growing red and white by turns. "Don't be angry," she said at last, struggling for the words; "I thought you could easily write it again, and it made me so happy. I know that it is wrong, but may I keep it?"

"I do not understand one word of all of that" said the grandmother from her window "What has the child kept that belongs to you, Gerhard?"

Instead of answering Franzele threw herself at the old woman's feet and buried her face in her lap. Gerhard bent above her, imploring with confused and incoherent words, her forgiveness for having, in his excitement, so rudely startled her. But the poor child only clung closer to the grandmother's hand, turning her tear-stained face quite away from him.

"Child, child," said the grandmother, anxiously, "I never saw you like this before. What troubles you and Gerhard?"

"It was up in the forest of the Wetter See," began Franzele, sobbing. "I found the paper written in pencil—it was quite wet—the rain would soon have blotted it out."

"And you knew that it was mine?" asked Gerhard.

"Don't trouble her with questions," interrupted the old lady, impatiently; "there is no need of so many words about it. You need not answer, child, if you do not want to. What does it matter? And so you found the song?"

"I took it home with me," replied Franzele, choking with sobs, "and composed the accompaniment and words myself—they just came to me. On the evening after you left, I sang it at the usual evening's entertainment at the pension. Everybody was charmed. Even the old gentlemen, who at other times cared little for music, came into the hall to hear it better. The two eldest sisters learned it at once. I knew that it was the song and not my singing that pleased everybody. Crescenz, the second sister, married the manager of the sanitarium in the Pocherthal. When I sent

her my congratulations, she wrote that she often sang for her husband and his friends to the accompaniment of the zither, and that "*B'huet Gott*" was their favorite song."

"And thus has my little song had the honor to become a folk-song," said Gerhard, exultantly. "Even before I had given it to the world, it had winged its way into the hearts of the people. O, what is the applause of the opera to the triumph of this hour!" he exclaimed, and stood for a moment lost in thought.

"You wrote it again?" asked his grandmother, recalling him from dreams to reality.

"I had quite forgotten that I ever wrote those notes," returned he, "but now I recall the circumstance. I dare not hope that the sketch has been preserved, but if it has it would be of great value to me."

"The paper is—I saved it," said Franzele quickly, blushing furiously as she read in Gerhard's eyes the pleasure her admission gave him. "That is," she amended, "it is—it was by chance."

"Well, now, I thank the happy chance," cried Gerhard warmly. At this moment he cared little about the paper, for the happy assurance that she had saved it filled him with an indescribable joy which excluded all other thoughts.

But his grandmother was not so easily satisfied. She wanted to know the how and the where, and Gerhard was forced to content himself while telling her all about it—what brought him to her, and how he had become acquainted with her dear young friend.

(TO BE CONTINUED.)

PHILOSOPHY IN PIANO PLAYING. *

FINGERING.

Fingering designates the manner or mode of using the fingers in piano playing, and a rational method of fingering applied to the mechanical management of the keyboard for practical purposes is what constitutes the executive ability of the pianist. The more the fingers are freed from natural restraint the more will they be qualified for action, and execution in its highest attainable state will depend for *equality* and *rapidity* upon the independence of the fingers, but for *accuracy* and *faultlessness* upon a thoroughly systematized fingering. So closely and inseparably connected—save for the indispensable mechanical ability—are systematic fingering and executive skill that in effect the one is a complement to the other; even the mechanical independence of the fingers cannot be developed without some rudimentary system in fingering.

The execution can be even without being swift, and correct without reaching that perfected state which almost excludes defect—but it is self-evident that an *even* execution must rely to a great extent on a correct system of fingering; and that *perfect* execution (which includes swiftness) is only the highest degree of equality and accuracy which can be obtained.

A systematic fingering includes all grammatical rules which govern digital skill according to sound principles and established usage; etymological rules will comprise the fingering of all elementary technical forms and their changes and inflections, syntactic will be the application of the elementary rules to the musical sentences themselves, and in their necessary relations to each other in compositions.

The elementary rules of fingering have been established so thoroughly in course of time by the constant attention of

*Copyrighted, 1883, by Adolph Carpe.

the masters and the later phases of pianistic art have so perfected and arranged the material, that a reliable basis for a theory of fingering seems to have been gained. The application of these rules, however, to connected musical sentences in composition is still, and probably always will be, more or less arbitrary, since the practical analysis is always to a great extent influenced by individual adaptability, which allows and often necessitates modifications to all rules. The perfect practical mastery of fingering in the artist must be, so to say, individualized to obtain in conjunction with an adequate independence of the fingers a faultless execution.

Our knowledge of any attempt to give rules for fingering reaches back to the sixteenth century and sufficient evidence can be found in all the various epochs of piano music and piano playing to prove that the masters at all times considered a well matured method in fingering one of the most essential requirements in the pianists artistic make-up.

The views expressed in the earliest days are of such primitive order, and in the light of our advanced attainments so insufficient and erroneous, that they have none but an historical interest nowadays. The hands and elbows of the player were at first below the keyboard and permissible only was the use of the three middle fingers; when somewhat later the hands were raised to be in a line with the fingers, these were held stiff and straight so as to still exclude the use of the thumb and fifth finger. The keyboard in those days had only the lower keys and two B flats, the instrument itself was altogether inferior and offered small chance for musical combinations so that the above mode of fingering was probably tantamount to all the requirements of execution.

With the introduction of the chromatic half-tones, the division of each octave into seven lower and five upper keys, and the tempered tuning of the instrument, a decided change in composition must have caused a marked revolution in fingering and the treatment of the instrument. The first treatise on "musical temperature" by Andreas Werckmeister (1691) is very likely the result of many prior experiments; these radical changes themselves, however, can hardly be many years older.

Francois Couperin—highly esteemed for his originality and musical qualities in composition and for his elegant and expressive performances on the Clavecin—who made use of the even temperament, gives in his “*l’art de toucher du clavecin*” (1717) examples of fingering, which, though extremely daring, seem altogether capricious and void of method, a proof that the ideas on fingering for the new key-board were at that time, in France at least, still vague and unsettled. Couperin’s novel use of the thumb and fifth finger, though apparently nowhere subject to any rule, forms the bridge to the rational system which was developed about that time. Scarlatti’s mode of fingering must have been well systematized to judge the great performer by his compositions, though there seems to be no trace left of any method.

Joh. Seb. Bach’s system which forms the basis for our modern fingering, was no doubt due to his very superior ability as a player and may have been developed in his earlier years—it is however difficult to say whether he originated this system independently, since Buxtehude (1635-1707), celebrated as organist before Bach’s time, required as thorough a system of fingering for a good rendition of his complicated works, as Bach—was probably well matured when he wrote the first part of his well-tempered clavecin (about 1720) and the ideas were transmitted to posterity mainly through his son, Ph. Em. Bach.

The salient feature of this new system was the employment of *all* the fingers and their *curved* position—so as to equalize the reach of the longer and shorter members; the use of the thumb and fifth finger must have been nearly equal to that of the other fingers, though their serviceableness for the upper keys was restricted by Bach to cases of necessity. Only with such a basis for fingering it is possible to reproduce the difficult and complicated works which Bach is said to have played with ease and where polyphone playing in either hand frequently necessitates the use of the thumb and fifth finger on the black keys.

This theory has held good with all the great players and teachers after Bach who held connection with him in an almost unbroken line through his sons. Dussek, Clementi,

Mozart, Hummel, Cramer, Czerny, Moscheles and many others have on this same basis specified rules for fingering according to their own individual requirements. Special rules were made for the various practical ends and exemplified in many a great piano method but the fundamental principle of Bach's system remained unchanged. As however the predominant homophone style of piano music after Bach offered hardly any needful occasion to use the shorter fingers on the black keys it became in course of time a strict rule *not* to use the thumb or fifth finger on the upper keys.

As long as the figures in piano passages were of a narrower pattern, seldom reaching an octave and in very extraordinary cases only going beyond that interval, this positive interdiction of the short fingers on the black keys could not become a serious obstacle in execution. When however in the last, most brilliant and versatile epoch of pianistic art the passages were made up more frequently of the very widest patterns; when everything that nature and training could bring within reach of the artist was not only considered practicable but made use of on all occasions; when all parts of the arm, wrist and hand joined in the most complete physical development, it became a matter of necessity to often employ the shorter fingers on the upper keys. The modern school recognizes the necessity of putting the shorter fingers as much as possible on an even basis with the longer fingers; reckoning with perfect freedom of the hand in complete repose, and with thoroughly independent fingers, it relieves the latter from all restrictions, so that henceforth the artistic purpose in musical performance and the convenience of the player, are the only considerations which govern the choice of fingers for any end whatever.

It is an erroneous idea to suppose that the methodical and convenient way of playing, what might be termed the elements of execution—which has been rationally developed and is upheld by the approval of all, even the latest masters—has been or ever will be radically changed by any new theory. As long as the mechanism of the instrument remains the same the use of the thumb or fifth finger on black keys in the scales or other elementary combinations is

neither *obligatory* nor *desirable* without urgent cause, though perfectly permissible under circumstances. The established way of playing has not been changed although in many instances it has been considerably improved in a rational manner.

The fundamental principles for a systematic fingering, whether applied to elementary formations or adjusted to practical purposes in playing by student or artist, may be summed up as follows: That the natural succession of the fingers is the most desirable, that the simplest fingering is the best and most methodical, and that according to the natural position of the fingers within compass of a fifth, octave or tenth, the fingering must be constructed on these principles. Based on these ideas the rules for a rational system of fingering have been developed for the elements of execution, and while such rules as would be fitting for the various possibilities in musical practice can not possibly be framed, since the various combinations in composition can as little be brought into connection with general precepts in fingering, as the individual qualifications of the student or artist can be disregarded, a general synopsis of some particular features in the application of fingering to practical purposes can be given.

Five fingers, slightly curved and resting on five lower keys in an unbroken row will represent the most natural position; this position may either be contracted by omission of one or more fingers, or expanded. All groups of notes ranging from the interval of the second to that of the sixth, will be within easy reach in this position; an extension of the hand to the octave, will include the seventh and easily cover the ninth, and the further extension to the tenth, will include the interval of the eleventh for all such as are sufficiently favored by nature to be able to reach it with a quiet hand.

Any one of these positions of the fifth, octave or tenth may be transposed and interchanged by crossing the fingers over the thumb or by gliding the latter under the fingers; or it may be slightly shifted by slipping the fifth finger below the longer fingers or the latter over the little finger.

The elements of execution—trills, diatonic and chromatic scales in all their various combinations, the broken chords and arpeggios in all their positions, variations and transpositions, the repeating notes, the diatonic and chromatic scales in thirds, sixths and octaves, the broken chords and arpeggios in double notes—have a stereotyped fingering which can be traced in any of the modern handbooks. (Plaidy's Technical Studies). A thorough knowledge of harmony will further elucidate the fingering of these typical tone combinations and will enable the student to locate the different patterns and figures derived from scales and chords correctly as to their position and so find their normal fingering. A combination of different positions or transposition will change nothing in the system of fingering, as the change, once effected, restores the same quiet position of the hand. Carl Tausig's daily studies offer a much larger variety of technical figures which, inasmuch as they are developed systematically from trills, scales and chords, and cleverly transposed through the whole harmonious system, are likely to broaden and mature in a careful student the ideas for a good method in fingering.

The correct fingering of these elementary combinations if properly and thoroughly mastered by the student, will give his fingers in course of time a sort of instinctive tendency to perform certain movements, and some deliberation will enable him to apply his proficiency to advantage in composition. The later standard editions as Peters, Litolf, etc., are in their carefully revised fingering an invaluable aid to student and teacher, if the same imperative necessity compels the use of the right fingers, that calls for the right notes.

Though a natural succession of the fingers is usually preferable, trills often gain in power and brilliancy by employing fingers out of their natural order, 1.3 or 3.5 fingers instead of 1.2—2.3—3.4—4.5; a change, however, of 1,3,2,4, for trills requires a very even touch and great facility to be effective. The use of one and the same fingering for all the scales—beginning with the thumb and ending with the fifth finger—would simplify the fingering for the scales in flats, would work perhaps to perfection theoretically, but

could not fail to be awkward and clumsy if carried out persistently even by an excellent player. Musical construction makes it desirable sometimes to use the thumb or fifth finger on the upper keys, even in scale passages, mostly, however, towards the end of such passages for the purpose of getting a more desirable position of the hand for the next phrase.

For short chromatic passages the use of the fourth finger on upper keys and the fifth on the lower keys insures a very effective mezzo voce; for rapid playing of the chromatic scale, a fingering 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 5, etc., (from E) has great advantages and is practicable, as the change from fifth to thumb is by no means difficult to overcome. A certain amount of proficiency in changing after the fifth finger should be developed as it may frequently be found useful; it is one of the prominent features in modern fingering. Scale passages, or their derivations, will gain in swiftness the fewer the changes of position; there is no fingering that will give the scale in C the supreme dash that two changes of five fingers each (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5) for two octaves will impart to it.

Passages or figures developed from or made up of scales can easily be fingered systematically; passages composed of a succession of similar figures should be fingered uniformly; if they are made up in close position after the manner of the classic school, it is desirable to avoid the use of the thumb on upper keys as much as convenient; in the extended figures of the modern writers a change to a higher or lower octave, will often make the use of the two short fingers on the black keys necessary. Even in common arpeggios, according to their position and extent, a change to the thumb after the fifth finger, may be advisable in reference to the ensuing position of the hand, which will always decide the choice of fingers.

Repeating notes may be played with various orders of fingers, (1, 2, 3, 4 or 4, 3, 2, 1 or 1, 4, 3, 2, etc.), but a regular change in the succession should be adhered to and the grouping should be such that the accents are rendered with the stronger fingers. In all the later standard editions of classic and modern piano works a change of fingers for a

renewed attack of the same key, where and whenever it occurs, is carried out with characteristic consequence, a usage which highly recommends itself as it insures an almost unfailing repetition in the mechanism of the instrument. This practice, however, appears less urgent in polyphone playing in the same hand, more especially when one part is of strong melodious import, while the other is secondary; the methodical change in such cases seems to increase frequently the difficulty in the more necessary qualifications of the touch, and is even more often liable to interfere with rhythmical precision.

For diatonic scales in thirds, a fingering analogous to that of the simple scale, with one change of position— $\overset{3}{1}\overset{4}{2}\overset{5}{3}\overset{2}{1}\overset{3}{4}\overset{5}{2}$ —is preferable and the modern way— $\overset{F}{D}\overset{5}{1}\overset{3}{2}\overset{4}{1}\overset{4}{2}\overset{3}{1}\overset{4}{2}\overset{5}{1}\overset{3}{2}\overset{4}{1}\overset{3}{2}$ —of fingering the chromatic scale in thirds is superior for smoothness and agility. The more extended in compass the double passages become, the more liable is the thumb to get the entire charge of one part, while the 3 4 5 fingers take the other. The use of the longer fingers for the upper keys, and the fifth finger for the lower, more particularly in octave playing, seems the most natural. For arpeggios in double notes a regularly recurring fingering for every octave is advisable.

In melodious passages with accompaniment in the same hand, recourse may often be had to a quiet change of fingers, by continued pressure, on the notes of the melody, so as to render them *well* connected. The notes in the accompaniment should be played *leggiero*—that is non-legato—and the fingers should leave them before the next note of the melody is taken. This mode of cantabile playing with accompaniment in the same hand, though by no means the only nor the most effective one, is well calculated to purify the melodious feeling in the student.

In polyphone playing in the same hand, the parts will either move in parallel motion, in which case the fingering may be developed after that of the scales in thirds or sixths; or in contrary motion, when the thumb will generally take care of one part, while the four fingers take the other; or in oblique motion; in this case the moving part will be fin-

gered according to the natural order of the fingers. If a change of position in the moving part is required—generally when the fifth finger holds the other part—this must be effected with due regard to the following parts. The use of the thumb and fifth finger on the upper keys in polyphone playing is often indispensable and, like the change of fingers on the same key without striking, frequently a matter of necessity.

When the accompaniment is made up of wide spread harmonies in the left hand and the chords are struck after a fundamental bass note, it is desirable to retain the extended position of the hand as much as possible, and the chords are struck without the use of the fifth finger whenever practicable.

The execution of some passages can be at times facilitated and certainly made much more brilliant and dazzling, by dividing them between both hands. The particular fingering for each group can be easily developed—some routine in this special manner can be acquired in Carl Reinecke's studies, op. 121.

To give a succession of notes in a melodious passage greater delicacy, Chopin often uses one of the weaker fingers and a strong finger for a martellato; of much greater effect, producing with full arm stroke a tone of great penetrating quality, is the alternate use of a strong finger in either hand in melodious passages or trills.

Liberal views and rules which more readily adapt themselves to the greater variety of technical matter in composition, distinguish our modern fingering from the old system. Modern training aspires pre-eminently to a certain natural freedom in execution, which equally effects the movements of the fingers, hand, wrist and arm, a freedom which was not needed in the homophone style of composition after Bach, with its more limited practical requirements; but if greater diversity in the executive qualification of the pianist is necessary to accomplish the higher, more difficult and varied technical problems, greater liberty and variety in fingering will naturally follow. Yet it does not always appear that a greater variety will insure a better result. A continual

change in the natural order of the fingers and the consequent shifting in the position of the hand may be under circumstances very desirable, may even become necessary, but should never become a ruling principle in fingering. Mechanical ability in playing—always admirable when a means to the end in musical reproduction—has just as much right to become the sole and final aim of the artist.

In all cases where a moderate or slow motion is required in the character of the phrase, where a quiet and reposeful position of the hand will more properly represent the expressive quality of the composition, a continued change in the regular succession of the fingers is decidedly undesirable and unnecessary. Whenever the regular stereotyped manner of fingering is apt to tire the muscles, in the unvarying employment of the same fingers in natural order; wherever greater power of tone is required—obtainable by combined movement of fingers and hand—and wherever a vacillating character demands an agitated, restless rendition, the regular routine of the system may be altered to obtain the desired effect.

ADOLPH CARPE.

WHEN SHOULD A CHILD BEGIN TO STUDY MUSIC.

Those parents who think a musical education for their children desirable should decide early when the child shall begin its study, but some points need to be carefully considered before coming to a decision. There are and always will be hindrances to beginning music lessons, and if they seem insurmountable now, they are likely to be no less so a year hence. "Procrastination," it is said, "is the thief of time," and it seems to especially apply in the study of music. At no period of life is time to be wasted, and least of all should the seedtime of life—childhood—be frittered away by the indecision and carelessness of parents, for it is in childhood when the destiny of the active period of life is decided. Youth is the formative and preparatory age, and future success depends on present opportunities being well and promptly improved.

Waiting is the one thing more than any other that stands between parents and a liberal education of their children. Too many parents allow educational matters to drift, and do not stem the tide of affairs with firm decision, forgetting that to drift is to always be going down stream. Dean Stanley truly says: "Any life that is worth living for, must be a struggle, a swimming not with, but *against* the stream." Time slips by quickly, and almost unnoted soon the period of youth is passed and the golden days are gone, and because of indecision and neglect the world has lost the work and influence of a cultured mind and a refined heart that would have made it better and happier. On whom shall the blame and reproach be placed?

To become anything more than a common musician, it is necessary to begin music early in life, for as a child he will learn easier than when an adult, and, too, technic needs to be formed in a young and growing hand, for it is scarcely

possible to acquire a good technic in a hand that is already mature. Parents should not be too easily satisfied, but should be ambitious to have their children reach a high standard. If a child is talented, it is surely a sign from heaven that the parents have in their keeping that which they are to develop to its utmost. If, on the other hand, the child is but of common talent, the parents love for, and pride in, the child will urge them to do all that they can for its improvement. In either case they should cultivate a "genius for persistent hard work."

Remember that no one can tell what the future may bring forth, therefore it is wise, prudent and merciful, to educate the daughters especially so thoroughly, in music that they may be able to maintain themselves, and whoever may be dependent on them, in a style of living befitting their social position, should fortune ever so decree.

To have the self-consciousness that one is a thoroughly educated musician, brings a similar feeling of assurance for the future, as does a good bank account, and the musical education will not "take to itself wings and fly away," as is too often the case with a fortune. It will be well to think over this last idea and then make wise plans and work them out generously.

There is no way of investing money where it will bring returns, or interest, equal to that put into an education. A teacher with a limited musical education can get but a few pupils in music, and those at a small tuition fee, but one finely educated can get any number of pupils and those that will give a good price for lessons. By the expenditure of a few more hundreds of dollars for securing a superior musical education, the income can be *more than doubled each year*, while actively engaged in teaching, hence the wisdom of acquiring a thorough musical training. Practicing a music lesson is not like adding an hour of study to one's school work, it is more of a recreation, children will do better work in music, and learn faster while going to school than in vacation time, therefore it is a great mistake, to put off music lessons because the child goes to school.

It is a particularly erroneous idea that it is best to defer the study of music until after the general education is finished. *It is then too late* to acquire more than ordinary ability, and it is seldom that a musical education is begun after the school days are finished. It is better to study music from the first, and if necessary, be a little longer at school. Musical technic and expressive ability are the growth of years, and for their best development it is necessary to begin early in life. Just at what age to begin depends much on the child; with some it would be wise to begin at five, and with others not before seven or even ten years of age.

There is another essential point: If a parent proposes to spend a certain sum on the musical education of his child, and begins when it is from five to ten years of age, he will have many years of music enjoyment as a reward for his outlay, and the satisfaction of seeing in the child a constant musical growth towards an efficient musicianship; and, too, this course is of far more value to the child. As a large house requires a deep and broad foundation, and is a long time in building, compared to a small cottage, so the musician or good performer becomes such from long continued work in fundamental technic as well as in the development of a refined taste and general musical culture.

The improvement of taste is of such great importance that parents should never let an opportunity pass for having their children hear good music. A dollar thus spent goes farther and does more good in the improvement of musical taste than if spent in any other way. .

Lessons should be frequent, for inspiration and the impulse to do better work come from *contact with the teacher*. Interest and enthusiasm in practice are maintained by the pupil having new music to learn and new ideas to work up to, and by having lessons regularly and often. In practicing, quality is of more value than quantity, and when the lessons come soon the pupil has a strong incentive to do his best work. With frequent lessons pupils can be kept right before mistakes or bad habits are established. About three times as much is learned with two as with one lesson a week, therefore two lessons a week will give more value for the same outlay.

A mother who has the interest of her children at heart (and what mother has not?) can make the teacher's instruction much more productive in the following ways: By speaking of music as a refining and educating art, and not as mere amusement or accomplishment. To consider what Plato said, more than two thousand years ago: "To look on music as a mere amusement cannot be justified—music which has no other aim can neither be considered of value nor viewed with reverence." She can give further help by speaking of and pointing out beauties in the etudes and pieces the pupil has for lessons, by cultivating an improved taste in her children for the better styles of music; and she should talk with the child about the ideas advanced by the teacher.

There is a strong impulse that can be given your child by reading the lives of the great masters and talking with the child about what has been read, especially showing that notwithstanding their great genius, they were hard workers. You will find no reading more delightful than these biographies. Caution! Do not be in too much haste for your child to play showy pieces. If you have any suggestions to give the teacher in this line do it out of the child's presence and hearing.

Keep your instrument in good tune and repair, and it will retain its good qualities of tone much longer. The best of pianos should be tuned at least twice a year, in June and November or December, and ordinary pianos four times a year. See to it that the piano stands with equal pressure on each of its four legs, (if a square piano), and not too near a fire or furnace, nor yet in too damp a place. The greatest enemies of pianos are dampness and over-heating. The keys should be open to the light as much as convenient, to keep them white. Exclude dust as much as possible.

Apply to the piano what Gounod has said of the voice; "I have seen in my life many examples of what I advance. I have known children sing false because their mothers and nurses sang false and spoiled their ear. It is not the voice which is false, it is the perception of the intervals which has been falsified by vicious expression."

Use a piano and not a reed organ, and if possible have your child begin lessons on the piano instead of the reed organ. It is next to impossible to make a fine pianist of one who has first learned on an organ, at least very difficult, but it requires but little practice to learn the reed organ after learning the piano.

CHARLES W. LANDON.

NOT YET.

A SONG.

Oh night! thou silence of the day,
Let thy darkness like a secret
Hide my heart from me.
For once again sweet violet
Brings fragrance of a memory—
(Ah, do I still regret?)
The dew-dimmed eyes are tears revealing,
Unto a dead past still appealing—
Soul of my heart let me forget—
But stay—not yet—not yet.

Oh, night, thy moon-blanced clouds—
White shadows of great happiness
That on my life path lay—
When earth's brown bosom is flower bereft—
Spring joys again. Ah, violet, thine eyes deep blue—
Alas to me, beseecheth loves' eternity.
Soul of my heart, let me forget—
But stay—not yet—not yet.

ANNA COX-STEPHENS.

GEORGE FREDERIC BRISTOW.

In looking back at the musical influences which pervaded society in the city of New York in the earlier part of the present century, there are some names worthy of special remembrance. Seventy-five years ago, Charles Gilbert deservedly held high rank as an orchestral leader, while P. K. Moran was the accepted favorite pianist and harpist of that day. Succeeding these appear the names of M. De Luce, E. Gillingham, William Taylor, William Penson and N. C. Hill, all of whom were popular orchestral leaders. Also appeared at about this time the name of William R. Bristow, the father of the subject of our present sketch, an English organist, pianist and orchestral solo clarinetist. The Euterpean Society of instrumentalists, with its full and well selected collection of the works of Handel, Vanhall, Haydn and Mozart, and the Handel and Haydn and Amateur Musical Fund Societies of vocalists shared in the public estimation pronounced upon their joint performances. Handel's "Messiah" and Haydn's "Creation" invariably drew good houses, while in concerts of less pretension, the overtures of Mozart were varied, and graced by the names of Dr. Calcott and Henry R. Bishop, whose glees were occasionally interspersed with the lovely Italian and English madrigals of the sixteenth and seventeenth centuries.

Sixty-five years ago Garcia and his incomparable daughter, the "Signorina," afterward Madame Malibran, burst upon the astonished Gothamites like brilliant musical meteors, as they were. Rossini's "Tancrel," "Otello" and "La Gazza Ladra" were then new, and the Garcias produced them with unbounded spirit and dramatic vigor, the father having been at this time a vocal preceptor and disciplinarian unexcelled in his line, and a paternal terror as well to his youthful prima donna, whom he had to chase from the kitchen to the garret to secure her daily exercise in the indispensable *solfege* preceding the rehearsal of the

operatic role. Later on came William Penson, a talented but nervous and excitable English musician, organist and violinist, under whose baton Rossini's "Cenerentola," Auber's "Massaniello" and "Fra Diavolo," Von Weber's "Der Freischütz," Bellini's "La Sonnambula," and Beethoven's "Leonora" were successfully brought out at the old Park theatre in the vernacular, "a language understood of the people." Then appeared the arch soprano, Madame Austin, and the wonderful Mrs. Wood, whose bold and brilliant hero-husband's conception and ardent rendering of Elvino's music in "La Sonnambula" has, I think, never been excelled in New York. It could not well have been otherwise. With a form and face of perfect manly beauty, a tenor voice as clear and telling as Campanini's in his palmy days, and his betrothed Amina his own wife, *nee* Miss Paton, take my "Lady Lennox," irresistible in her voluptuous beauty, how could mortal man—we press the interrogative—how could a tenor so environed by lovely accessories escape without singing within an inch of his divinely musical life?

Two short seasons of Italian opera followed, one at Richmond Hill, on the west side, and the other at the National theatre, then near the centre of the city, under the management of the brothers Wallack, James W. and Henry, near which a favorite caterer and restaurateur, E. Windust, hung out his acceptable sign, "Nunquam non paratus," which could not be obliterated from the mind's eye of either actor or singer "after the opera." Windust further reminded his customers in his clean and comfortable apartments, of the shortness of life by exhibiting in unmistakable English at his entrance door, a touching Shakespearean remark upon a steak or chop: "If 'twere done when 'tis done, then 'twere well 'twere done quickly."

Pedrotti, one of the most charming of Italian cantatrices, Fornasari, the handsomest baritone of his day, and a small but well drilled chorus, all under the control of an accomplished violinist and leader, Michael Rafetti, secured the attendance of New York's *elite* at Richmond Hill; and at the National, the Seguins, John Wilson and Miss Shirreff pro-

duced W. M. Rooke's "Amilie," which ran fifty consecutive nights for the pleasure of a thousand lovers of joyous Alpine melody, varied with appropriate orchestral accompaniments and several sparkling choruses, one of which, "To the Mountain," I count fully equal to Gounod's soldiers' chorus in "Faust."

Arriving at this point of time in reviewing the steady march of music in New York, we are met with reports of conferences on the desirability of securing an orchestra of larger numbers and of greater power to accompany in oratorios and in rendering the more elaborate symphonies and overtures of the great masters of classic music. Out of these conferences grew the establishment of the New York Philharmonic Society in 1842-3, formed of the instrumentalists of the Euterpean Society and other selected resident players, American, English, German, French and Italian, the whole under U. C. Hill, who, as a talented and highly esteemed pupil of Louis Spohr, and the American editor of his "Violin School," together with Hill's previous fifteen years' experience as the conductor of the N. Y. Sacred Music Society, conferred upon him the distinction of having been the first acknowledged leader of the New York Philharmonic Society. Bristow, the elder, proud of his aristocratic antecedents, was now solo clarinetist in the Euterpean Society and in Mitchell's Olympic theatre, and filled also the position of organist and conductor of the music in St. Patrick's cathedral, in which he achieved an excellent reputation as a prompt and accurate player, as well as the composer of many original pieces in the Latin service. Bristow, the younger, after playing in the Olympic for five years, was now at the age of eighteen among the first violinists of the Philharmonic.

George Frederic Bristow, early trained in organ and in piano playing by his father and the late Henry C. Timm, in harmony, counterpoint and orchestral writing by Sir G. A. MacFarren, and in violin playing by Messrs. Meyer, Ambrose, Musgriff and Ole Bull, was well qualified for his position as first violinist in this celebrated orchestra, and ultimately held the position for forty-five years, sharing

with Joseph Noll this honor in later years, through a gracious act of condescension on Bristow's part, confirmed by an enthusiastic *viva voce* vote of the entire membership of the society. The writer desires to add his personal tribute to the ever cheerful character of Joseph Noll as a man, and to his accurate, intense and telling playing on the violin. Although among many older players, it may be confidently claimed for the younger Bristow that he had already attained so complete mastery of orchestral resources that his first overture (op. 3), composed at the age of eighteen, won immediate recognition from the Philharmonic Society and its patrons, showed traces of his careful study and admiration of Haydn, Mozart, Beethoven and Mendelssohn, like Beethoven's memories of his predecessors, Haydn and Mozart, and developed at the same time a grace and swing of its own—a remark, indeed, which may be accepted as one of the predominant characteristics of his music, and with his clearness of conception and independent treatment of details stamp him as the peer of any American musician who has as yet written for the grand orchestra. “Style? *C'est l'homme!*”

A musician cannot consistently dismiss himself, or travel so far away from the accepted models which lie at the foundation of his style, as to be considered as belonging to no school whatsoever, without incurring the reproach of being labeled a veritable vagrant among classic musicians, fit only for the publishers of potpourris! This first concert overture of the youthful composer, as well as his first symphony in E flat (1845), both written for and performed by the Philharmonic Society, are early evidences of an intrinsic perception of the choicest subtle resources of the modern orchestra, and were received by his brother instrumentalists and conscientious critics as successful precursors of an enlarged fame at a later day. In 1848 the *coup d'état* in France suggested to Horatio Stone, physician, sculptor and poet, the idea of a Hymn to Liberty. Jointly with Dr. Stone's stirring libretto of thirty numbers, Mr. G. H. Curtis added the music under the old Greek synonym “Eleutheria” as a name. Bristow's orchestral arrangement of this work was simply marvelous as to quick appreciation of the libretto,

shortness of time in scoring, and facile adaptation of the accompaniments to its varying character. The full score and separate orchestral parts having been accomplished in four weeks, it was presented at the Broadway Tabernacle, under Bristow's leading, in April, 1849; was twice received with enthusiasm, and added greatly to the young musician's fame.

The well remembered Jenny Lind concerts, organized and run financially by the facetious, original and inimitable Phineas T. Barnum, under the orchestral leadership of Sir Jules Benedict, afforded a brilliant opportunity to Bristow as first violinist of Benedict's orchestra of one hundred selected musicians to traverse the entire country and study the effect of Jenny Lind's vocalism and choice programmes upon all classes of the American people. M. Jullien's successful concerts also afforded him a similar opportunity, enhanced by an offer from that handsome and sensational conductor to pay a fair price for a new symphony. The result was Bristow's D minor symphony, which was greatly admired by Jullien, was frequently performed by his band, and by him was handsomely paid for. At this time (1855), John Howard Wainwright, a son of the late Bishop Wainwright, of New York, wrote the libretto of Irving's story of "Rip Van Winkle," for which Bristow composed the music, and it was produced at Niblo's Garden (1855) by the Tyne-Harrison English Opera Troupe, with unmistakable evidences of success, thirty consecutive representations to delighted audiences bearing witness to the fact. Bristow's "Rip Van Winkle" is a grand opera in every respect. Irving's happy transition from the reign of George III to the wise and inevitable existence of the republic under George Washington is made lyrically clear by the librettist, while the composer has heightened the effect of the transition upon the mind of the astonished Rip to a charming degree. The introduction is a model of its kind, combining a strong military movement, intense yet solemn, with few counter-subjects and unexpected sequences and harmonic devices delightful to the cultivated ear. Vocally the opera opens with a gay chorus (*pastorale allegretto*) of villagers, describing the beauty of a serene

American autumn and the conclusion of the harvest season. The jolly Rip soon appears with friends, and a concerted movement of men's voices and chorus follows, ending in a request from Vedder, landlord of the inn, pressing Rip for a song. The latter complies by singing a rollicking strain in praise of his favorite beverage—a sparkling mug of beer. Rip is here startled from his enjoyment by the voice of his wife, who, fully conscious of her illimitable control over him, shouts outside, "Where is he?" A very exciting exhibition of marital incompatibility here insues, in which Rip, though effectively encouraged by his friends, Schoolmaster Van Bummel and Landlord Vedder, is greatly subdued by the reiterated reproaches of Dame Van Winkle, and the pair decide to remain irreconcilable. Vedder, the innkeeper, receives an unmerciful thrust from the enraged wife at the close for continuing to deal out the "liquid damnation" to her intemperate husband. A choice bit of adagio introduces Diedrich Van Slaus, the burgomaster, whose sadness is presently dispelled by his son, Herman, in a taking, lively song, "Sweetly Sounds the Chink of Gold," a melody moving in alternate minor and major strains, eulogizing the possession of wealth —

Then merrily chink the sparkling gold,
And the shining silver bright;
Many a one is bought and sold
By this tempting king of might.—

The cause of the burgomaster's anxiety is now disclosed. Rip having contracted a heavy obligation to him, the burgomaster decides to cancel the obligation by settling all his property upon his son, Herman, and requiring Rip to do the same for his young daughter, Alice, who will in time be a suitable match for the burgomaster's son. Rip is pleased with the proposal, and the contract is signed for twenty years, with the important omission, however, of Frau Van Winkle's consent and signature! The burgomaster and Rip's contract affords a fine opportunity for much effective recitative, concluding with a well sustained duo by baritone and bass, both rejoicing in what they consider "a consummation devoutly to be wished." A charming duet of reconciliation,

“Whither art Thou Going?” ensues, in which Dame Van Winkle warns Rip not to be found late and alone in the mountains, with the sure prospect of never returning to her. Rip doubts her sincerity and constancy, which calls from his faithful wife a strain of sweet womanly chiding. Rip is vanquished by her love. She promises to dismiss her harsh words, and he promises to dismiss his intoxicating cups. Very sweet words and very sweet music complete the scene:

{ “Dearest husband, I’ve been thinking,”
 { “Dearest wife, I have been thinking.”

{ “If you would refrain from drinking,”
 { “If I would refrain from drinking.”

{ “You would happier, wiser be;”
 { “I should happier, wiser be;”

{ “Were you to your farm attending,”
 { “Were I to my farm attending,”

{ “Soon your fortune would be mending,”
 { “Soon my fortune would be mending;”

{ “What a change ere long we’d see,”
 { “What a change ere long we’d see!”

{ “From your work each eve returning,”
 { “From my work each eve returning,”

{ “You would find the fire burning,”
 { “I should find the fire burning,”
 { “Brightly on the merry hearth;”

{ “I beside the table knitting,”
 { “You beside the table knitting,”

“What a paradise on earth!”

A musical tribute to the cause of temperance sincerely commended to the W. C. T. U.

The reconciliation, however, does not last long. Rip has a dog, “Wolf,” so great a favorite with his master that, like the pet pug of many a sweet woman, he has complete freedom of the house even to the dainty lap of his mistress. “Wolf,” wet or dry, soiled or clean, must come into the house by invitation of his master. Frau Van Winkle, neat but indignant, wifely but firm, insists upon his exclusion from her well kept domicile. War to the knife is proclaimed against his canineship and his lenient master. A storm arises; and in the midst of “thunder, lightning,

and in rain," Rip and his faithful "Wolf" rush to the mountains in spite of the wail of friends, the agonizing shrieks of his terror stricken children and his lightning-struck wife. This scene in agitated recitative and appropriate chorus is presented by the musician with a wealth of instrumentation that greatly assists the appreciation of the audience and interests the orchestra. Rip suddenly meets in the mountains the spirit form of Hendrick Hudson, whose voice, strange dress, sulphurous odor and offer to assist in carrying a keg of Old Holland so powerfully affect Rip that he agrees to follow the sprite. A deep ravine in the mountains discloses Hendrick Hudson and companions playing at nine pins! A long wierd chorus of men's voices follows, wherein the sprites sing of coming from the portals of the tomb, from beneath the sea, from dotting hill and plain; from the hills and the rills they gather, gather, gather, 'neath the lightning bright. A mixed chorus now joins in singing:

The storm king now marshals his legions on high;
On the wings of the lightning he rides through the sky.

Sprite Hendrick Hudson enters, hears a footstep and bids the wanderer approach. Rip follows with the keg on his shoulder. Questioned by Hendrick as to his name and rank, he promptly replies that his name is Rip Van Winkle hunting with his dog and gun for game in the mountains. Night setting in, Rip starts for home, but hearing his name called by the potent sprite, he offers assistance in carrying the keg. Sprite Hendrick bids him to the banquet as chief attendant. Rip consents, the goblets are passed around, and comrades one and all resume the rolling balls. Hendrick asks Rip for a song in praise of wine. The subject suits Rip, and at this point one of the most clearly defined and thoroughly English airs of the opera is heard from his capacious and resonant larynx. During the performance of a precious bit of symphony following, Rip gradually falls asleep:

Twice ten years the sun shall rise,
Ere he opes once more his eyes.

Act I closes with a chant in close harmony and marked rhythmic form, with an original accompaniment exactly suited to launch the somnolent Rip into the early days of the new republic. Act II opens with a martial chorus, "Awake! Awake! the Morn doth Break," based on the delight to young and old of promptly attending to daily duties in the spring and morn of life. Twenty-four measures of introduction to this cheerful movement indicate as usual the hand of a bold orchestral contrapuntist, while the progression of the vocal parts, whether unisonant or in independent harmonic parts, leaves nothing incomplete. Dame Van Winkle appears once more, and seeing a blush upon the cheek and tears in the sad eyes of her daughter, Alice, asks for an explanation for their unusual appearance. Alice with a sweet and touching simplicity replies:

"Joy, dear mother, dims mine eye,
And brings the crimson to my cheek:
Love and hope have made me sigh.
Fear has caused my grief to speak."

This, is very frank and maidenly, and it turns out that the cause of Alice's joy and grief and love and hope is the interesting fact that she is very deeply in love with Captain Edward Gardiner, of the continental army, that his long absence from her has made him more than ever dear to her, and that his return shall be greeted with love's sweet kisses, etc., in all of which her mother sympathizes with her daughter vocally and heartfully. This attractive number of the opera is certainly treated *con amore* by both librettist and composer, and forms an appropriate link and introduction to a trio, "I cannot Wait," the finest musical writing, I am inclined to think, in the entire work. Alice, impatient, sings in gushing and highly rapturous melody in expectation of meeting her lover; Herman Van Slaus, the burgomaster's son, who has long loved Alice, tenderly approaches her at this time, but meets with a rebuff, and annoyed and vexed, he holds over her the fulfillment of the contract between her father and the burgomaster, by which Rip's obligation to the latter was to have been canceled by the union of Alice to Herman. Captain Gardiner's position is easily understood

as the third party in the trio, since he is secure of Alice's love. This delightful trio, consisting of recitatives, four melodies, duet and trio, is smoothly and skillfully worked out with neat but not redundant ornamentation, giving special opportunity to each singer to be heard and to conform to the conditions of the plot. Alice pensively pleads for Captain Gardinier's longer stay with her, but her patriotic lover urges in reply the call of his country, and ere he bids her farewell sings, *andante affetuoso*, a movement combining the extremes of religious devotion to her and to his country, worthy of the inspired melodist and composer of "I Puritani," Bellini himself. Alice, after expressing her lonely desolation and the bitterness of her grief at parting with her beloved captain, suddenly arouses at the thought of his possible assassination by the treacherous tory and rival, Herman Van Slaus, determines to follow her captain to the field of battle, and if finding him dying, will gladly die side by side with him. This exhaustive strain is Alice's most brilliant vocal effort, and is none the less effective by reason of an apparent final touch of Rossini's exuberance at the close. Captain Edward Gardinier, now fully ready for the strife of war, calls upon his comrades to join him in the tented fields, first imploring the Supreme Power to protect them evermore. A short five-part hymn to the God of battles here occurs, worthy vocally and instrumentally of any composer in any age:

God of battles, hear our vow,
Be it registered on high:
We will free our country now,
Or unconquered bravely die.

Dame Van Winkle hearing by letter of the design of Herman Van Slaus to assassinate his rival Gardinier, and laboring under great distress at the absence of her daughter Alice, gives way to remorseful remembrances of her former conduct toward her absent Rip, soon expecting to join him in the far beyond, pending which, however, she sings a sweet contralto song of early youthful life, of the loss of friends, perpetual desolation to the last—an apparently isolated but veritable gem at this point in the opera. A stirring soldiers' chorus follows, with solo by Captain Gardinier detailing

the exciting and ever varying experiences of martial life, with unbounded hope for victory and freedom's cause. Alice, Captain Gardinier, young Rip Van Winkle, Herman Van Slaus and soldiers enter upon the finale to the second act. Gardinier directs his soldiers to scour the forests high and low for tory traitors, expecting to capture his malignant enemy Herman. Alice, unexpectedly appearing, is persuaded to remain on the field by her lover captain, under the special protection of her brother, Rip Van Winkle, Jr., who proposes that she shall become the *Vivandiere* of the regiment. This pet attraction of a regiment not having been recognized in the American army is yet enrolled as a *Vivandiere* through the influence of Captain Gardinier by reason of our association with the French as allies who love their *Vivandiere* as their ever present guardian angel and *fille spirituelle*. Alice as a *Vivandiere* is invested with unwonted interest to the soldiers, and sings her new song, long since a favorite throughout New York, with supreme eclat. The hidden and chased Herman Van Slaus is at last brought to bay, and comes begging for his life from Captain Gardinier and his men. The life of the beleaguered tory is only saved through the special pleading of Alice, who, remembering that Herman was her playmate in youth, intercedes for his life, whereby the lover captain and his soldiers grant him an indefinite reprieve.

Act III and last finds Rip Van Winkle still asleep; but with the approach of a rosy-checked and beautiful morning, and with gentle zephyrs fanning his weather-beaten face, the spirits of night cease to enchain him; he awakes after having heard heavenly music, and asks "Who speaks? Where am I?" The tender-hearted sleeper remembered that he had taken deep draughts of bewildering liquor with spectered men, but that it was now high time to awake, return to his home and resume the ordinary activities of life. The accompanying music is finely conceived, at first dreamy, but gradually progressing to bolder outlines and more positive rhythmic strains. To complete this scene and make it an expressive eye-opener, Rip regrets that he had left his home, his gun had become rusty, his trusty dog Wolf was dead, while he himself, alas! had but a bare remnant of his life in

which to atone for the sad irregularities of his former ways. The war is ended, the harvest song and chorus are once more heard. Rip listening to the chorus outside finds no joy therein. Freedom has blessed the land, but it only brings accumulated fears and horrors to the aged royalist. All is strange to him. No one knows him. What can the matter be? A Morris or Moorish dance is heard, which for originality of rhythm and vivacious melody would startle an anchorite from his devotions, and falls upon the unhappy Rip's ear like the clang of Babel. Where erst was hanging the sign of King George III now hangs the sign of that "other George" whom Rip knows not of. Victim of perpetual despair and crazed with grief, he appeals to the young men and maidens for information touching his former friends, Veller, Brown Datcher and Dame Van Winkle, now all dead save Van Bummel, who gained distinction in the army and is now in congress. A tender song here attests the extremity of Rip's social surroundings and at the same time his faithful remembrance of the past:

Alone, all alone in this wide world of sorrow,
 No kind friend to comfort, no children to cheer:
 No joy for to-day, and no hope for to-morrow,
 And gone is each heart that I ever held dear.

The sheriff demands immediately to know who he is, under threat of being thrust into prison. Rip pleads innocence of all motives and all attempts tending to insubordination, but still claims George III as his king and blesses him. Surrounding crowds, viewing him as a tory, spy and knave, advance suddenly upon him, when Alice, not knowing the aged stranger, interferes to save him from their violence. Sheltered in her cot at this point occurs a short and important recitative by Edward Gardinier, assuring Alice that though the miserable contract hangs over them like the sword of Damocles to cut off her right to her fortune, yet he will forever remain true to her. The tenor and soprano duo, "Joys Never Ceasing," by Edward and Alice following this recitative, is worthy of Mozart in its thoroughly melodious and graceful progression, not a chord, not a note in which may be truthfully considered as extran-

eous or unacceptable to the candid critic. The plot rapidly approaches a *denouement*. Alice, Edward, Rip, Herman, the judge, young Rip and chorus appear in court. Herman claims the fulfillment of his inherited contract. The judge declines to become a *particeps criminis* in Herman's claim. The latter, defiant and confident, asks: "Who shall deny my right?" The restored and venerable Rip seizes the contract, denies its validity, as there was no witness to the signatures, and proceeds to annul it therefore by reason also of its having expired this very day. Alice and her father mutually recognize each other, while Herman, leaving, calls down curses upon both. Young Rip claims a blessing from his father, which being joyfully granted, Alice sings a pre-matrimonial song of ecstasy, the chorus joining:

Now love's happy heaven is found.

This extended resume of the plot and music of Bristow's romantic opera of "Rip Van Winkle" is presented with the full belief that of all his numerous musical works it is the one by which he will be most tenderly remembered in the future. There is this further recognition of its claims that as a weird dramatic picture it has long been esteemed one of the happiest of Irving's literary efforts, while the joint artistic labors of Dion Boucicault and of Joseph Jefferson have made it the most popular of American plays.

The late William E. Burton designed at one time to write a libretto on the subject of Columbus, but died before achieving the work. Bristow had agreed to compose the music, but the death of Burton prevented him from proceeding beyond the composition of the overture. In a late number of Thoms' *American Art Journal* this Columbus overture is thus graphically described by an eminent English organist and critic: "The design of this Columbus overture is to present in dramatic form a series of tone pictures illustrating some of the incidents connected with the discovery of this continent by Columbus, without, however, pretending to follow all the events or to introduce them in the strict order of their occurrence. It opens with an *andantino* movement in six-eighths designed to depict the vessels of the daring discoverer rocking idly at anchor and

swaying to and fro as the evening breeze agitates the surface of the sea into a gently undulating swell. This subsides into a whisper when the horns signal for departure, and soon a tremolo movement in the accompaniment indicates the bustle of preparation, and the little fleet sets sail on its voyage of hazard and hope. The movement again diminishes into a pianissimo, and the horns announce that the adventurers have left the known world in search of an unknown.

“An *allegro agitato* movement follows, portraying the excitement in the court of Ferdinand and the restless conspiracies of the enemies of Columbus during his protracted absence. The powers of the orchestra are invoked to present a picture of turmoil and distraction, and we can even imagine coming over the sea the wild voices of the mutineers on the vessels of Columbus, as in their despair they clamor for an abandonment of the voyage and an immediate return. But the calm, firm voice of Columbus is heard, and a series of quiet chords indicates that the master spirit has gained the ascendancy. Immediately follows a rapid passage in unison interspersed with strongly accented chords, suggesting the joy of the mariners as in the night they behold a light flickering on the far off coast, and breaking into a peal of exultation as the morning dawns and presents the new found world to their gaze. Then succeeds a song of thanksgiving as the great discoverer prepares to disembark upon the long sought land.

“Meanwhile the disaffection at the royal court of Spain has gone on increasing, and a *fugato* movement recalls us to the old world, and places us in the midst of the turmoil and bickering of those who would aggrandize themselves by asserting the sure destruction of Columbus. The confusion increases, but soon a reminiscence of the sailors’ song of joy presages the approach of the mariners, and the signal-cannon announces their successful return. The conspiracies subside, and the music swells into a grand march of triumph as the once despised adventurer, now crowned with honors, is conducted into the presence of his monarch. Soon, however, the envious and disaffected make a last effort to be heard, and endeavor to gain the ear of the court, in order to diminish

the luster of the great achievement, but in vain ; the same old song of thanksgiving is heard, pealing far above their clamor, and an effective *rallentando* ushers in, as a finale, the melody of the same thrilling peal of joy with which the exulting sailors hailed the first vision of the New World, and the overture closes amid the rejoicings of those faithful friends who sustained the cause of the great admiral in his absence and now share the glory of his return."

Preceding the Columbus overture a symphony in F sharp minor and the overture to Shakespeare's "Winter's Tale" written for William E. Burton, were produced, evincing a steady progress by Bristow in close and severe harmony, and a rare facility in adapting himself to the requirements of any new conception, whether in libretto or in musical treatment. Strict truth and candor demand the admission that Bristow, like Von Weber, does not write from the organ, violin or piano standpoint, but that his ideal is founded upon the ever varying and comprehensive resources of the full grand orchestra. "Leave your piano or your violin," said that true musical genius, the composer of "Oberon," "and trust to such musical instincts and conception of original themes as God may have gifted you with. The fingers move ordinarily where they have been accustomed to move, and you must get out of the old grooves before you can create new ones."

The most elaborate musical work which engaged Bristow's attention was "Praise to God," an oratorio not less from the character of the words than from its musical treatment. In solos, choruses and instrumentation it is at once serious and joyous, and admirably fitted to keep up a musical interest by its varied movements, in vocal societies large and small. Twice given in New York, and a third time in Brooklyn by the New York Harmonic Society of which Bristow was then conductor, it was received with favor and achieved a marked pecuniary success on its third representation in Brooklyn, where it was given for the benefit of the Old Ladies' Home which received a clear profit of \$2,000 as the gratifying result. The oratorio of "Daniel," Bristow's succeeding religious and profoundly interesting musical composition, has been closely

criticised and carefully considered by well balanced judges his best and most perfect religious musical effort. The lofty spiritual character of "Daniel" seems to have so impressed itself upon the minds and heart of both librettist and composer that in their joint effort an oratorio was produced which for grave dignified effect deserves to rank with Mendelssohn's "Elijah." Great pains in the choral and orchestral preparation of "Daniel" for the public appreciation were observed by all concerned in it, and to crown the effort that most accomplished and truly artistic oratorio singer, Madame Parepa Rosa, *sans peur et sans reproche*, stood up to render the chief solo part in her own incomparable way. Composition, performance, public appreciation, success, all were complete.

No. 45 in the chronological list of Bristow's works, entitled the overture to "The Great Republic," and No. 52 in the same list, embracing the vocal parts of William Oland Bourne's well known ode, "The Great Republic," may appropriately be considered one work. The overture, op. 47, is beyond question one of the most effective of Bristow's orchestral works, musically covering in quick succession the desolation, and the subsequent rejoicing after the final victory at Appomatox. And last, though far from being least, the essentially vigorous themes employed to convey these varying appeals to the mind and especially the brilliant contrapuntal treatment in the base of our most dignified national air, are convincing proofs that this overture to "The great republic," written at the maturity of his powers, leaves Bristow sole competitor in this special orchestral trend, save the composer of the grand "Jubilee Overture," Carl Maria Von Weber. The vocal treatment of the ode, op. 54, is indicated by the division clearly marked out in the overture, dating back indeed to the original conception of the librettist.

The composer has already musically divided this part of the ode into four choruses, four recitatives and five solos; but there might have been at least two recitatives more with a gain in needed variety. The remaining five numbers, divided into three choruses, two arias and a quartette, set forth

the call to arms, the strife and victory in Freedom's cause, and the consequent blessings to the toiling millions. "The Great Republic," overture, words and music, has cost poet and composer many long hours of labor, has been many times presented to an appreciative public, and has been neatly and handsomely published by Biglow & Main, New York.

When in 1874 that large hearted man and ardent lover of the art divine, Luther B. Wyman, stood in the Brooklyn Academy of Music before the Philharmonic Society and introduced "the gentleman from Arcadia," it was a proud moment for our friend Bristow. Leading the splendidly equipped orchestra of the Philharmonic, a delighted audience listened for the first time to his new symphony "Arcadia" by many critics considered his choicest and most beautiful orchestral effort. This charming work was originally written as the instrumental introduction to a cantata called "The Pioneer; or Westward, Ho!" the libretto of which, by the late Henry C. Watson, had been submitted to W. Vincent Wallace in expectation of his composing the music for it. Wallace's premature death having prevented this, Bristow, not less out of his regard for the memory of his friends Wallace and Watson than for his ardent sympathy with the subject of the cantata, produced his Arcadian symphony under the influence of this two-fold inspiration. Two orchestral pieces remain to be noticed, one the gay and very fanciful overture to "The Jibbinainosay," full of new and strange harmonic surprises; and the other the "Fantasia Chromatica Fuga" by Bach, specially transcribed for the Philharmonic Society.

Half a century of constant professional labor has not robbed this American musician of his intense devotion to his art. Blessed with a constitution that never seems to tire, a temperament that retains its equanimity under all circumstances, a jovial smile and imperturbable manner that never fails him under any provocation or in any emergency, my life-long friend still walks his daily round of duty in the New York schools, attends to his weekly rehearsal as organist and conductor of a church choir, is ready at reasonable notice to organize musical entertainments for benevolent objects

to act as organist, violinist, pianist, accompanist, leader of an orchestra, or lecturer upon any department of music from ballad singing to the highest forms of opera and oratorio. Long may he wave!

GEORGE HENRY CURTIS.

LIST OF COMPOSITIONS BY GEORGE FREDERICK BRISTOW.

- | | |
|--|---|
| Op. 1 String Quartet in F. | " 41 Epigram, Piano. |
| " " " G minor. | " 42 Oratorio "Daniel." Voice and Orchestra. |
| " 3 Concert Overture Orchestra. | " 44 Rain Drops, Piano. |
| " 4 La Belle Amerique, Nocturne. | " 45 Impromptu, Voluntary, Organ.. |
| " 5 Duo 4 hands, La Fille du Regiment. | " 46 Morceau in A flat, Piano. |
| " 6 Valse in E flat. | " 47 Overture, Great Republic. |
| " 7 L'Etoile du Soir. Noc. C flat. | " 48 Ascriptions Organ and Voice. |
| " 8 La Serenade, Nocturne. | " 49 Grand Cantata, Piano voice and Organ. |
| " 9 La Pensee, Nocturne. | " 50 Symphony in E min, Arcadia. |
| " 10 Symphony in E flat, orchestra. | " 51 Te Deum and Jubilate in C. |
| " 11 La Belle de la Joie. | " 52 "No More" Great Republic. |
| " 12 Sonate in G, Violin and Piano. | " 53 Fantasia Chromatic and Fuga. Bach, Orchestra. |
| " 13 Solo Violin, with Orchestra "Cracovienne." | " 54 Te Deum and Benedictus in B flat, Voice and Organ. |
| " 14 Innocence, Nocturne. | " 55 La Vivandiere, Piano in E flat. |
| " 15 Sentence in E flat "I will arise," Voice and Organ. | " 56 Cantata and Deus, Evening Service in G. |
| " 16 Andante of Polonaise. | " 57 Mass in C. Voice and Orchestra.. |
| " 17 Solo, Violin and Orchestra "Zampa." | " 58 Te Deum and Jubilate in F. |
| " 18 Valse in E flat, Souvenir de Mt. Vernon. | " 59 The Dream, piano in G flat. |
| " 19 Service in E flat, Te Deum and Jubilate. | " 60 March in E flat, Band. |
| " 20 La belle Nuit, Nocturne. | " 61 Saltarello, Piano. |
| " 21 Life on the Ocean Wave, Var. | " 62 Symphony Niagara, Orchestra. |
| " 22 Grand Opera of Rip Van Winkle. | " 63 School March, Piano. |
| " 23 Sentence in E flat, Organ. | " 64 Overture, Jibbinsinosay, Orchestra. |
| " 24 Symphony D Minor, Jullian. | " 65 Morceaux pour L'Orgue. |
| " 25 L'Amitie Morceau Violin. | " 66 Introduction and Fugue. |
| " 26 Symphony F sharp Minor Orchestra. | " 67 Belteshazzar from Oratorio. |
| " 27 "Blue Bell" Noc. | " 68 Darius from Oratoria. |
| " 28 "Pot Pourri," Organ. | " 69 Morceau for Philharmonic Club. |
| " 29 Valse in E flat. | " 70 Trois Morceaux pour L'Orgue.. |
| " 30 Overture, Winter's Tale, Orch. | " 71 Chant TeDeum. |
| " 31 Chansonnette, "The abode of Music." | " 72 Six easy Voluntaries. Cabinet Organ. |
| " 32 Overture, "Columbus." Orch. | " 73 Christmas Anthem in G and D minor. |
| " 33 "Praise to God" Solos, Chor. and Orchestra. | " 74 "Remember me." Male Voices.. |
| " 34 "Burial Service." | " 75 Vocal Exercises for Schools. |
| " 35 Valse in E. | " 76 Impromptu B Minor, Piano. |
| " 36 Evening Service Bonum Est and Benediction. | " 77 Easter Anthem in C. |
| " 37 Le Canari Piano. | " 78 Vocal Exercises for School, Second book. |
| " 38 "Erolca" Piano. | " 79 Anthem, "Except the Lord build." |
| " 39 Easter Anthem E flat, "Christ Our Passover." | " 80 Opera Le Roi de la Montagne.. Many unfinished fragments. |
| " 40 Sentence in D. "The Lord is," etc. | |

LOGARITHMS IN MUSICAL SCIENCE.

II.

In 1891 I published a series of twelve articles on "Tone Intervals," in a monthly musical paper, and during their progress received letters from several readers asking how I found my decimal fractions of the octave interval, by which I measured the magnitudes of all musical intervals, the correspondents stating that they could read the articles more intelligently if they knew this. I did mention the fact, in that series of papers, that the decimals were found by logarithmic measurement of the vibrational ratios, but did not wish to terrify the reader with any further attempt at explanation. I have thought best, however, in whatever I may say in this magazine about intonation, to forestall at once (or at *twice*), so far as may be appropriate in these pages, any objection of the kind mentioned; and as for *terrifying*—well, some of my readers may have *grown* a bit in two years!

In this second paper on musical logarithms, it should be declared, also, that I have no hobbies to ride; being not in the least committed to the advocacy of either "perfect intonation," "equal temperament," or any other temperament, having in fact long since outgrown *both* sides of the temperament question (which in our time is concerned only with "equal" and "perfect" intonation), and am, perhaps, an intonational "mugwump," and, at the same time and beyond all doubt whatever, a practical tuner; and it is more difficult than logarithms themselves to find another life-long devotee to *both* the mathematical science of intonation and practical tuning—though these two in one yoke can alone make, to-day, a useful plow team in this line of work. (If this be egotism, it cannot be helped.) Every bit of music which I hear, of whatever grade, thus habitually comes to

the ear as an object lesson; and whenever the music is good both in quality and execution, I receive a double, or a triple, pleasure; for there is, first, the concord of musical sounds; together with the graceful progressions with modulation, all these appealing to the ear by much the same natural laws then, there is the effect upon the inner being, soul, or whatever we please to call it, and this varies greatly according to the circumstances or the condition in which this inner life happens to be at the time; but there is a third enjoyment superadded to these, namely, the intellectual, or what the *ego* would so call it, though others may have their intellectual concept too, and one quite innocent of those terrible things, mathematics! But my own *mental* enjoyment of music, while not necessarily associated with the working forms of mathematics, any more than with our notation, nomenclature and keyboard, is in a sort of concept, combining, however, two very different, yet both numerical ideas, the one pertaining to the few small prime numbers which make the vibrational ratios of all music, and the other, to certain numbers which truly measure the intervals between tones.

Of course, not all the elements of enjoyable or real music are enumerated here, which include certain qualities of tone, time, expression, etc. The point advanced is, that there is really an *additional* source of enjoyment, an intellectual one, in being able to conceive of the gist of musical arithmetic—something, I believe, which the musical world has not yet experienced. This concept, moreover, is a potent means of cultivating the ear for harmonious chords, and notably those chords of which in this age we have small chance of cultivating the close acquaintance, namely, those arising from the vibrational primes 5 and 7. As for those chords resulting from the small primes 2 and 3, these being the principal intonational leaders, the musical instruments of our age afford us far better means of cultivating a real acquaintance with these chords or intervals than with those of the larger but more interesting and charming primes and 7. And right here is where our present vocal musical culture so conspicuously fails to satisfy the ordinary natur-

ally musical hearer; for, while it is not claimed that the latter can appreciate certain kinds of music in the same way or to the same extent as can the former, still I know of no reason save the one here given why the cultivated singing of our time should fail, as a rule, to meet the musical sense of that rather numerous portion of humanity which, though not musically drilled, possesses the true appreciation of harmony and melody; although the present popularization of such instruments as do not, save by accident, give these quincal and septal chords in very good tune, may tend to reduce the comparative number of these dear old-fashioned music lovers.

We cannot indeed save the old-fashioned people nor old-fashioned things—unless we make a collection or museum—for they must necessarily in time give place to the new-fashioned; but can *music*, and especially vocal music, afford to lose, under the almost absolute rule of the limited but rather bad cacophony of our tempered instruments, that most beautiful and charming of all the vibrational elements of music, the true quincal and septal chords? *It cannot.* The equal-semitone scale, while it has at last in our century firmly established itself and come to stay—and stay it must, because, in the very nature of music, independently of all practical considerations, nothing (as will be shown sometime when I get to it) can fill its place for a large part of instrumental music—is mischievously false (and not a merely tweedle-de-tweedle-dum false) to that tone in every common chord which any fair, natural and unvitiated musical ear recognizes as the chief charm of the whole triad. Any such amount of variation from the natural truth (about one-seventh part of an equal semitone), if occurring in a fifth, an octave or a unison, would be instantly resented by almost any one, as putting the music seriously out of tune. The quincal element, represented by the major third (4:5), as well as that element of still more inferior position, the septal, represented by the harmonic (or sub-minor) seventh (4:7), can indeed stand rather greater abuse than can fifths and octaves, their prime vibration ratio numbers being larger; but the gross amount of variation from purity, which the

instrumental tyranny usually compels them to carry, is counter to all decent respect to even their vibrational nature and forbearance! But these remarks mainly concern vocal and the slower instrumental music.

Our duodecimal scale treats the four prime intervals as follows: Octaves, of course, perfect; fifths, 1-51st of an equal semitone flat, which is next to nothing at all in practice, and this indeed is the great redeeming feature in our duodecimal tonal system; major thirds, 7-51sts of the same semitone sharp; and harmonic sevenths (vibrationally, when perfect, 4:7), 16-51sts of the same semitone sharp. This true septal seventh, however, must not be confounded with the true double fourth (9:16), largely used in suspensions, which is only 2-51sts sharp; but all this on the supposition that the octave interval is nicely cut into twelfths, which is doubtless realized more correctly and permanently on the common reed organs or harmoniums than on any other instrument in general use.

But in such statements as these, we are roughly anticipating what the pending logarithmic treatment brings to light. I fetch the former in advance, like the grapes of Eshcol; though their wine, it is hoped, will not intoxicate the reader! And indeed there seems to be small danger of a general rush into inebriety in this way, for many, doubtless, will not quite believe these true statements * concerning the amounts of the frauds perpetrated upon the beautiful quincal and septal elements of our music; while some of those who really do believe them, may indeed, as has been sometimes exemplified, be in danger of losing their heads, without a certain amount of collateral knowledge and experience of the subject, to serve as ballast. Frankly, I do not remember of ever losing my own for any great length of time; but I think that, under the influence of the late H. W. Poole's essay on "Perfect Intonation," which was published in the *American Journal of Science*, in 1850, and which I read in 1876, when I was very thirsty in this respect (and indeed

*Many, likewise, do not believe, as astronomers do by actual proof, in the real planetary magnitudes, distances and motions.

it was of much help to me in that early day), I learned to look, for a brief period, with too unmitigated horror upon our tempered tonal system; but have now long since ceased to vow eternal vengeance upon the system; not, however, because the arithmetical calculations were not true, for they were, but because I soon began to discover peculiar musical merits in it, especially for rapid music, which cannot possibly, in the very nature of music, exist in any other but an even 12 division of the octave interval, or something resembling it. And this real *raison d'être* of our duodecimal system, which is scarcely known or mistrusted at all by musical students, I shall show in some future paper.

I wished to write a chapter or two on logarithms in a musical way, therefore, not, I humbly hope, to make a mere show of learning outside of my reader's line and opportunities, nor even for advocating any pet practical musical schemes, but for the purpose of laying the foundation for some true understanding of the subject of intonation—a real desideratum of our age; for I do not find—and I say it with all respect for the other abilities of the writers—that the published works on intonation and the inevitable chapters on “Intervals and Temperament,” which appear in books on the acoustical phase of music, together with “Tuner's Guides” and all such fossil remains of undeveloped human antiquity, are calculated, on the whole, to bring us musical students out of the dim twilight of the past ages. Indeed it is safe to say that the reading musician, whether he consult books, periodicals, cyclopedias or dictionaries, on the numerical science of music, will unwittingly encounter a mischievous error or a mischievous blur for every two truths; and although logarithms have now been before the scientific world for nearly three hundred years, throwing (or at least being able to throw) the true light upon music, more, perhaps, than all our nineteenth century acoustics have done, the real mission of this great mathematical invention to music as a science—yes, and as an art too—does not seem yet to be really and effectively organized.

With the fact in mind that vibrational ratios—that is, the very numbers constituting them—do not and should not show

the relative magnitudes of the tone intervals which they form, these measures of ratios called logarithms are found to be priceless and wholly indispensable in musical science. Without them we may have the physical or acoustical, but not the mathematical or arithmetical science of music; and even acoustics sometimes limps or gravely tries to catch will-o'-the-wisps while too unacquainted with the science of tone interval measurement.

Now, concerning the following table, those who do not like the looks of it—and I mean it—can do as the school-master told his pupils in reading to do with now and then a jaw-breaker—just pass over it! I sincerely do not recommend it to be sung, or even committed to memory! This solid pile of figures is nothing but 12-place logarithms of the first eleven numbers. They are not found beyond six or seven figures in school and college text books, but these which I here give have been taken from a very costly volume of extended logarithms made for astronomy and mathematical science in general. They are, however, of such fundamental importance to musical science as to deserve a place in some musical work, and Music is entirely deserving of such a table.

TABLE I.

The logarithm of	1	is	0.
" "	2	"	.301,029,995,664
" "	3	"	.477,121,254,720
" "	4	"	.602,059,991,328
" "	5	"	.698,970,004,336
" "	6	"	.778,151,250,384
" "	7	"	.845,098,040,014
" "	8	"	.903,089,986,992
" "	9	"	.954,242,509,439
" "	10	"	1.
" "	11	"	1.041,392,685,158

It is to be granted that it seems almost ridiculous, at first, that this ugly table should be anything to the musician! As it here stands, it is nothing but a stone of stumbling and rock of offense. "What is it good for?" is the exclamation (not a real interrogation) of the ninety and nine. We shall see, but, perhaps, not too early; for, saith Epictetus, "No great thing cometh suddenly into being, for not even a

bunch of grapes can, or a fig. If you say to me now, 'I desire a fig,' I answer that there is need of time; let it first of all flower, and then bring forth the fruit, and then ripen. When the fruit of a fig tree is not perfected at once, and in a single hour, would you win the fruit of a man's mind (Briggs' and Napier's "noble invention," for instance, Mr. Epictetus*) thus quickly and easily? Even if I say to you, expect it not."

This table can stand alone for a little while.

Ratio, that is, geometrical ratio, called in popular language proportion, is a very simple idea. We cannot fail to understand at once what is meant if it be said that the ratio of the population of Rochester to that of Cleveland is 1:2, and that the ratio of the former to the population of Chicago is 1:8 (these statements being near the truth). But if we ask for the comparative *sizes of the two ratios*, that is, the ratio of the two ratios, perhaps the answer would not be readily given, although it can be ascertained in this case by a little consideration. It happens that this last ratio (1:8) can be easily separated into three equal ratios, thus, 1:2:4:8, the ratios 2:4 and 4:8 being each in their simplest form, exactly 1:2, like the first one. Therefore the ratio of the third city with the first is three times as large as the ratio of the first with the second. In like manner, if one string vibrate 100 times per second (or any other measure of time), and two others vibrate 200 and 600 in the same time, of course the vibrational ratio of the two lower strings will be 1:2 and that of the two extremes, 1:8; and this latter ratio, being three times as large as the former, makes a tone interval three times the size, it being an interval of three octaves, and the other, one octave. Now we have heard somewhere that three times two are six, and we believe it really is so; but this has nothing to do with the other fact that the ratio 1:8 is three times the ratio 1:2. The *third power* of 2 is 8, and here is the law of the whole matter of measuring ratios: The index of the power is the

*Epictetus, the stoic, lived in the first century A. D. Napier, of Edinburgh, and Briggs, of London, invented logarithms in the *teens* of the seventeenth century.

measure of the ratio. We see, then, that there is really a ratio between the magnitudes of any two ratios (which shows that ratios, although formed by mere abstract numbers, are a sort of concrete magnitudes), and that this is not expressed at all by the very numbers forming said ratios; for there is no such number as three in the ratios 1:2 and 1:8—and no matter indeed if there were—yet the ratio of their magnitudes is 1:3. This is no new doctrine, yet the musical student is practically without it, and it is morally impossible for him to gain it by reading the books in his way; though without it he (or she) will become an angel long before becoming, in one important sense, a thoroughly scientific musician!

But we are anticipating again. This will never do. Now we have found a sort of logarithm. A what! A logarithm! Where? Now please lower the opera-glasses, and be seated. We have got it! You can see it with the naked eye of your mind. The number three is here a sort of logarithm, because it measures the ratio 1:8, some other ratio being taken as the unit ratio, which in this case is 1:2; or, if the ratio 1:8 itself were considered the unit, then the ratio 1:2 would measure one-third (or $.333,333\frac{1}{3}$), and therefore one-third, or the decimal, would be a logarithm, although on a different base from the one in the former case.

Soon after the invention of logarithms by Baron Napier, Mr. Briggs chose the number 10 for the base of his logarithmic system, this base being preferable to Napier's.

This was no doubt a wise choice for mathematics in general, but unfortunate for the mathematics of music—ininitely better for it however, than no logarithms at all. But in these Briggsian logarithms, which are essentially as we have them now, although they have been improved and extended, 10 is the number of which the logarithm is 1, or unity, which really means that the ratio 1:10 is taken as unity, or a unit ratio, by which to measure all others. The logarithms of 100 and 1,000, therefore, are 2 and 3 respectively, on this base 10; since these numbers are its second and third powers, the numbers of ciphers always expressing the integral logarithms. But what about the logarithms of the

multitude of numbers lying between these round numbers? In musical science, we only want to know what are the logarithms of the very small numbers 2, 3, 5 and 7, and then we are all complete; for thus we shall have the comparative magnitudes of the prime ratios 1:2, 1:3 1:5 and 1:7, these being everything musical, as I have emphasized before and expect to emphasize and re-emphasize till the end of time! But we have neither of these in this merely round number view of logarithms. And how are we to get them? That same law, the law of powers, must govern the measurements of these ratios as it did the others. The numbers 2, 3, 5 and 7 are very simple, are they not? Some savages, it is true, have been found not able to comprehend the complexity of even some of these, but we can scarcely remember when they were very difficult to our own conception. But now I imagine ourselves—as musicians, not skilled mathematicians—pondering these simple numbers, and trying to ascertain how many, for example, it would take of the ratio 1:5 to make the ratio 1:10! Well, now, what a fuss! Everybody can see—yes, but everybody can *not* see—that the former ratio is raggedly .69897 of the latter! We can swear by it, for such is the truth, so far as five decimal figures, which is a very nice approximation, since the three next figures happen to be ciphers. This is the logarithm of 5, 10 being the base.

To translate this to our musical ground—and this will show the extreme awkwardness of logarithms on the base 10 for musical science—we would have to say that two octaves plus a major third (the whole vibrating as 1:5) is .69897 of three octaves plus a major third (1:10)! The semi-Briggsian mathematico-musical statement is true nevertheless, although to measure musical intervals by such a unit interval as vibrates, so to speak, as 1:10, is about as interesting and entertaining, especially to strangers, as an elaborate setting forth of a complicated case of neighborhood consanguinity!

But why cannot *we* find these results? and why, oh! why should they be in such everlastingly long decimal numbers? Well, in the first place, did you observe that the numbers 2, 3,

5 and 7 are not powers of 10, and that 10 is not a power of either of them?—that is to say, any power that we can cipher out by any common calculation? And when it is thus found by the mathematician, it is necessarily not only in decimal fraction form, but incommensurable with the unit on which it is founded, for which reason the decimal figures are interminable. This does not mean that tone intervals are imperfect or indefinite in magnitude, so long as we can know their vibrational ratios; but that, whichever interval or vibration ratio we adopt as a unit, others cannot usually be perfectly mathematical fractions of the same. Yet we can practically ignore this fact, even in the science of the matter, for we can use just as many decimal figures as any case of the nicest calculation requires; but we should not forget nor fail to know that these quantities which we thus make practically commensurable, are really incommensurable, for all incommensurables can be reduced to as nice practical commensurability as we choose or need.

Now without following this trail too far—and I am certainly not here explaining logarithms—there is not a shadow of uncertainty about these honest numbers, “artificial numbers” though they have been called by their inventors—no more uncertainty than about the multiplication table, though their truth is not indeed so apparent by far. They have been used for these nearly 300 years in facilitating great numerical calculations, and always prove themselves true, although great care has to be taken in printing in order to keep them free from errors. In this sizable octavo volume of logarithms before me there are, by a rough estimate, a million and a quarter of figures. The decimals extend in some cases to 61 (!) figures, in others to 20, and in others to 7. Little of all this, of course, pertains to musical science. And yet the devoted investigator of this branch has occasional use for logarithms far beyond the logarithm of the little number 7, though music proper does not deal with a higher prime.

But what are we students of intonation going to do about that terrible unit of measurement for tone intervals?

The logarithms, in the form in which they are established, are to musical science somewhat like an excellent railway, only it does not lie anywhere within miles and miles of our door. We need not build the road all over again, but we can build a branch for our accommodation. The constructors of logarithms might have taken 2 as the base of the system, instead of 10; but they chose the latter, not to accommodate us musicians specially, but for the general good of the world of mathematics; and I am afraid they didn't even think of us while so grandly leaving us all out in the cold! We are glad they built the road, however.

It is not necessary to construct—elaborately, ingeniously, and *ab initio*, a new table of logarithms for our use. First, because we want but comparatively few logarithms, and secondly, because we can make these very economically from those already existing. Neither is this a new idea, though it was new to me when I first thought of it, that is, to make the base of musical logarithms 2 instead of 10, for thus the octave interval will become the unit, instead of— $3\frac{1}{2}$ octaves? No, not quite that, but 3 octaves plus a major third. The honor of first publishing the idea of “binary” or dual logarithms seems to belong to Euler (1739); but musical philosophers have not generally honored themselves by adopting the Eulerian method—mathematical ability being too inconsiderable in even the learned musical world to create an appreciation of the immense advantage of this method.

Now it is a fact that dividing each of the logarithms of the table by any number whatsoever, either integral or fractional, will not affect their true logarithmic nature; the new logarithms would be just as truly the relative magnitudes of the ratios 1:2, 1:3, 1:4, etc., but in a different unit. If we should divide them all by 2 or by 3, it would make the unit ratio one-half or one-third of the ratio 1:10 (whatever that is); but this course would not help us any at all. Seeing that the ratio 1:2 (vibrationally the octave) is by far the most desirable unit ratio possible, we must divide all the logarithms by a number which will make this ratio unity; so that if the logarithm of 2 be divided simply by itself, the

quotient is 1, and the logarithm of 2 is now 1, instead of the long decimal fraction. Divide also all other logarithms by this same long decimal logarithm of 2, and we have all new logarithms on base 2.

Musical logarithms will thus stand on their own most proper foundation, since every tone interval will be some decimal fraction of the octave interval, the simplest in nature, and for this reason highly advantageous in our science. The usefulness of being able to stand upon our own proper feet is none the less because we never happened to be able to adopt such a fashion before!

To return now to Table I, it is to be remarked that the logarithm of 1 is always 0, whatever be the base chosen; because the ratio 1:1 has no magnitude at all, and two (?) tones vibrating in such a ratio would form no interval at all, but are simply unison itself.

The following table of dual logarithms, like the former table, contains several more than musical science actually needs, for those of composite numbers, like 6, for instance, as we shall see eventually, are needless. But, in order to form a good setting for the picture, these are retained, as well as the logarithm of the unmusical prime 11, which may serve as a background. It is to be observed that the logarithms of composite numbers can always be found by adding or subtracting those of other numbers, but the logarithms of primes, never. They are elaborately computed independently of the logarithms of other numbers.

TABLE II.

(On the base 2.)

The logarithm of 1 is 0.			
"	"	" 2	" 1.
"	"	" 3	" 1.584,962,500,721
"	"	" 4	" 2.
"	"	" 5	" 2.321,928
"	"	" 6	" 2.584,962,5
"	"	" 7	" 2.807,355
"	"	" 8	" 3.
"	"	" 9	" 3.169,925
"	"	" 10	" 3.321,928
"	"	" 11	" 3.459,431

I have retained here the logarithm of 3 to millionths of millionths of the logarithm of 2, because it is the most important logarithm in musical science, as indeed the fifth, which this logarithm concerns, is the most imperative interval, next to the octave itself, in musical art.

With this change of base, we are now in better sailing, especially if we keep the logarithms—these especially musical logarithms; as for the old ones, so far as concerns music proper, we can now throw them overboard. We can even do more than this.

Logarithms! Now to tell the truth, I do not like to follow their bloody story in these pages a whit better than does the equally gentle reader! And although I have called them priceless and all that, and mean it, we can get rid of them entirely in form and name, in our science.

It was necessary to take them up, shake them, turn them over to a new base, and show the intrinsic and eternal value of the confounding things; but having done this, it is sufficient, at any rate for a musical magazine. For from this Table II we can extract the following tabular statement, which will cover all the arithmetical ground of musical harmony and melody.

TABLE III.

The vib. ratio 1:2 (the octave) measures 1.				
"	"	"	2:3 (the fifth)	" .584,962,5
"	"	"	4:5 (the major third)	" .321,928
"	"	"	4:7 (the harmonic 7th)	" .807,355

This is the essence of the whole matter of measuring all musical intervals, as the small primes 1, 2, 3, 5 and 7 contain the essence of the other numerical musical idea, vibration ratios. For scientific use, the decimals of an octave should extend, as here given, to millionths, and for the fifth, to ten-millionths, although if they had but three figures each, thus .585, .322 and .807, they would still measure the three intervals in perfectly audible perfection, but not near enough to the mathematical truth for calculations or operations. By these millionths of an octave, which really measure on one unit the three intervals besides the octave, on which all harmony and melody depend, we can easily

test the degrees of approximation to perfection which any aliquot division of the octave possesses—for no artificial tonal system can be said to be complete which does not cut the octave interval into some number of equal parts, and retain all of them, whether 12, 53 or any other. In the former the three intervals are represented by 7, 4 and 10 twelfths; in the latter, by 31, 17 and 43 fifty-thirds respectively. These common fractions can be reduced to decimals and then compared with the true tabular decimals, and thus the test can be made as finely as any one wishes.

If it be asked if there is not still a simpler method of measuring musical intervals, the answer is yes, plenty of them; but they must all be found from these decimals or at least from some logarithmic measurements, and the octave logarithms are immensely the easiest logarithms. Such methods, however, although more useful than logarithms in forming a good mental conception, are not to be relied upon, in the last resort, for close scientific calculation. Mr. Ellis, in his second English edition of Helmholtz, uses the hundredth part of the equal semitone, calling it a cent, the octave therefore being 1,200 cents. This system of interval measurement has the advantage of the round number 100 for subdividing the tempered semitone; but the system is almost a failure in the very feature for which any such system should be most valuable, namely, accuracy in showing the degrees of purity—or impurity—of our practical 12 system.

Instead, therefore, of a 1,200 system of measurement—which, however, is certainly far better than none, and most writers have none so good—there is a much smaller divisor for the octave interval, 612, possessing far greater accuracy in interval measurement, though not of course so near the very truth as are the octave decimals. There is no possible number under several thousands which hits the truth so nearly as does this octave divisor, 612; and I shall bring this out hereafter. This method of cutting the octave interval (mentally, of course) will be eventually seen as not only far the most nearly accurate which any such number of three figures can form, but also superior to any other for gaining an insight into the “mysteries” of intonational science.

JAMES PAUL WHITE.

ALBUM LEAF.

BY WILLIAM MASON, MUS. DOC.

[A fac-simile of Dr. Mason's MSS.]

To Marie & Martha Walther.

Album Leaf

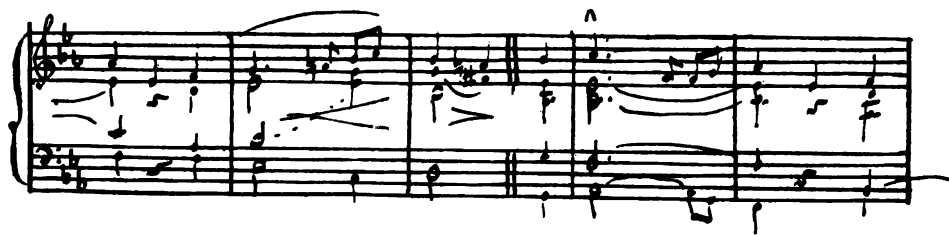
by

Andante. Con espressione

William Mason.

The musical score is written for piano and consists of four systems of staves. Each system contains a treble and a bass staff. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo and expression markings are 'Andante. Con espressione'. The first system includes a dynamic marking of 'mf'. The second system includes a dynamic marking of 'poco marcato'. The third system includes a dynamic marking of 'poco marcato'. The fourth system includes a dynamic marking of 'mf'. The score concludes with a double bar line.

Copyright by William Mason, 1893.



Rules for Expression.

PART THIRD.

EXPRESSION IN SONG WITHOUT WORDS.

I. Phrasing.

75. The simplest melody cannot be rendered in an intelligible—much less expressive—manner, unless the executant has a clear perception of its phrases. The greater difficulty in phrasing instrumental forms on account of, 1, their greater extension; 2, the irregularity of their melodic and rhythmic structure; 3, their more minute divisions of the pulse; 4, their wider compass; 5, their freer use of expressive elements; 6, the characteristic merits or defects of particular instruments, require a restatement with additions of what was said in Part Second.

II. Method for the Discovery of Phrases—Central Rule.

76. All points of division, whether between periods, sections, sub-sections or phrases, are at the commencement of similar or contrasted figures (compare Christiani's "Principles of Expression" page 117). Therefore on first examination of a piece, mark tentatively (lightly, with a cross) the commencement of all figures that have obvious rhythmic, melodic or harmonic likeness or unlikeness (as at repetitions, or where chord passages or passages in double notes succeed a single-voiced theme). Also mark the apparent terminations of all cadences. (See par 61.)

Special Rule for the Period.

77. Select the apparent full closes, that give a feeling of conclusion, and mark their terminations with the period sign. (See par. 67.) As some not final phrases end exceptionally with the tonic cadence, reference to the prevailing period length must be made to determine whether the group is a period or a division of a period. Rhythmical symmetry gives a degree of regularity in the length of periods. If a transition or modulation, lasting more than two measures, appears, the transitional or modulatory cadence that effects it, if in form a full close, is usually the end of a period. If the change of key is less than two measures, the feeling of conclusion will be lacking. (See par. 60.)

Special Rule for the Section.

78. The period may have a two-fold or three-fold division into sections. Mark middle cadences, terminating such equal divisions with a *semicolon*. (See par. 67.) Some irregularly short periods, as the "Plagal Cadence" and other ejaculatory sentences, have no middle cadence. Introductions, interludes and codas that are exceptional in form may at this point be isolated for later treatment.

Special Rule for the Sub-section.

79. The section may have a two-fold (very rarely, a three-fold) division into sub-sections. Decide which division is rhythmically most satisfactory, and near the point of equal division write a *comma*. (See par. 67.)

Special Rule for the Phrase.

80. Most sub-sections have a two-fold equal division into phrases. This division in instrumental music imitates the vocal practice of limiting a phrase to what can be sung in one breath. But the phrase defined as a single phase of feeling, having only one climax (compare Riemann's "Art of Phrasing," page 11), may be identical with the sub-section. The forcible dislocation of sub-sections—a fault that virtuosos in their efforts to be novel or strenuous much affect—destroys the odic and rhythmic fluency. The musician is no anatomist. But if a division is apparent mark its place with the

greater reading mark (see par. 67). Occasionally phrases *overlap*, the final tone of one voice coinciding with the initial tone of another voice. Mark such points with a cross. If (which is rarer) such an overlapping is found in one voice—as when the final tone of one theme is the initial tone of another—the reading mark should be written after the penultimate tone of the first theme, thus sacrificing its final tone. The new theme is the more important.

Special Rule for Motives and Disjoined Elements of the Phrase.

81. Write the lesser reading mark (see par. 4), 1, before syncope and specially accented notes; 2, before trills and passages (*coloratura*); 3, between repeated notes of the same pitch and value—but not if they are of slight value, as in the tremolo of pianists, the elements of the trill, rolling octaves and other similar figures; 4, between such groups within the phrase as have melodic or rhythmic resemblance (*motives**); 5, After the resolution of a suspension; 6, after a short note tied to a preceding longer note, if followed by others of the same value. The lesser reading mark does not simply show a perceptible separation of tones (except in the first “giving out” of a theme) but indicates that the succeeding tone should receive a more forcible attack, something such as in speaking is given to each word.

Composite Forms.

82. This is the name given to works comprising two or more periods that are wholly unlike, or unlike to a considerable degree. The exact repetition of a simple period does not make a composite form. (Compare par. 69.) Many composite forms leave an introduction and coda that must be

*The motive is a dependent portion of a phrase usually not longer than half a compound measure or the whole of a simple measure. It may be as short as two tones or a tone and a silence. It is distinguished from a phrase by its lack of a climax (compare pars. 64 note and 80). Sometimes motives have *absolute* repetitions; that is, exact repetitions of the melody or rhythm. But more commonly the repetitions are *relative* (a) the interval is changed or (b) the motive is imitated at another pitch; or (c) the melody is inverted; or (d) the rhythm is augmented or (e) diminished.

separately considered in phrasing. Similar to them are links, codettas, guides and interludes that lead from one structural division to another, but belong to neither.

III Thesis and Antithesis.

83. Stress and lull are phases of all forms of activity. In music this is seen in the alternation of strong and weak pulses. In quick time, successive measures similarly differentiate, and to a less degree in slow time. In all two-fold equal divisions, the first (of the two phrases of a subsection; of the two sub-sections of a section; of the two sections of a period; of the two periods of a composite form, etc.) is the *Thesis*, implying anticipation, expectancy, excitation, stress, with a resulting sense of incompleteness: the second of such divisions is the *Antithesis*, implying realization, relaxation, lull, with a resulting sense of completeness. The shorter the divisions, the less definite the states of feeling can be; and the less apparent the specific qualities of Thesis and Antithesis.

84. As was seen (par. 60), middle cadences give a sense of expectancy; full closes, of conclusion. Enforced by their cadences, sections are the clearest examples of Thesis and Antithesis. It may be noted that the Thesis (implying excitation in some of its forms) tends to subdivide into motives, short phrases, etc.; while the Antithesis (implying decline of emotion, or tranquillity) is usually composed of longer phrases. An example of this, so frequent as to seem typical, is the division of a period of eight simple measures into a *Thesis* of two sub-sections and an *Antithesis* of an undivided section. Eight-measure sections similarly divide.

85. In three-fold equal divisions, whether of section, period or composite forms, the first (a true Thesis) excites or arouses interest; the middle sustains (suspends) it; the third (a true Antithesis) concludes the matter.

86. This statement of esthetic relation of such divisions is all that is necessary to suggest the general manner of their rendition. By reason of their universality, the doctrines just delivered are next to those relating to the climax (par. 71) the most important in the subject of expression

IV. Repetition.

87. Repetition intensifies the dominant feeling. Therefore the repetition of any Thesis* (see par. 83) indicates increased excitement, and suggests increased energy in its delivery. The repetition of any Antithesis indicates further decline of energy, and suggests a further relaxation in force and speed. If short and final, it is usually an echo.

88. Composite forms as they embrace within themselves all necessary contrasts (are autonomic, so to speak), permit no change on repetition. Too long for the memory to carry all their details, slight changes would be irrecognizable; while changes in force and speed that could be recognized, would too much alter their spirit. (The rapid playing of an adagio, the slow playing of an allegro on repetition, are musical jests for which those who favor that sort of thing may find rules.)

89. So also with periods. When composers direct their exact repetition it is more for formal symmetry than to enforce any feeling. An exact imitation of the first delivery is the correct method. When a change in style is desired repetitions are not exact, but composers make changes that suggest a different performance.†

90. But a section is not too long for its impress to be retained. An exact imitation in style would be weak, vapid, tasteless. As it is the climaxes that most vividly impress the mind, it is sufficient to modify them; to strengthen the climaxes of the Thesis; to weaken the climaxes of the Antithesis. So with sub-sections and phrases.

91. If there are two exact repetitions the first may be, not similar, but contrasted in force.

*Repetitions of the Thesis may be disjoined (see par. 14) because with increased force, it is a mode of emphasis. Repetitions of Antitheses may be disjoined, because with decreased force, it is indicative of relaxation.

†When repetitions are not exact the *new* elements, whether melodic, rhythmic or harmonic, should be specially emphasized; but not in works of thematic construction where the exigencies of composition require a change in themes after their entrance, as in strettos of fugues, etc.

V. Imitation.

92. Augmented themes should be broader, that is, played with increased force and slightly lessened speed. Diminished themes are usually quicker than the originals and because imitative rather than repetitive, receive less force. Transitions and modulations that are incidental to imitation or sequence are not delayed. Ascending sequences should crescendo. Descending sequences should diminuendo*.

VI. Transition and Modulation.

93. Transitions to dominant keys and modulation from minor to major are like ascending sequences. (See par. 49.) Transitions and modulations reverse to the above are like descending sequences. Distant transitions are indicative of strong feeling or—unripe genius. As discrimination is impossible, it is directed; all such changes require increased force but—that the ear may distinctly recognize the new tonality, and not be mystified—decrease of speed.

VII- Accents

94. Regularly recurring metrical accents distinguishes music from speech; the degree of their prominence, the different classes of music, and their effective use, the artist from the tyro. Though their order in various measures is well known, a restatement of it may be pardoned, in view of their great importance.

Measures	Order of Accent.
----------	------------------

Two-pulse	Strong: weak
Three-pulse	Strong: weak: weaker
Four-pulse .	Strong: weak: medium: weak
Six-pulse	Strong: weak: weaker: medium: weak: weaker
Six-pulse twice	Strong: —: —: weak: —: —:
Alla breve twice	Strong: —: weak: —:

As the alla breve measure practically includes two measures of 4-4 time a more correct statement would be:

* The obverse of repetition. Imitation and sequence is the entrance of new elements. Whether in tonality or harmony or melody or rhythm, the *new* always requires emphasis; less, if prepared; greater, if unexpected.

First Measure. Second Measure.

Strong: weak|| medium: weak|||

Nearly the equivalent in 4-4 time of:

|| Strong: weak|| medium: weak|| strong: weak|| medium: weak|||

95. Such a combination of measures as the *alla breve* is called a *large meter*. In rapid time measures have a tendency to differentiate into the relatively stronger and weaker and thus form large meters of two, three or four measures. This is the "phrasing in long groups" that gives sustained rhythm and repose to the playing.

96. Pulses divided into groups of two, three, four or six tones have inferior accents in the same order as the accents of corresponding measures. The sextolet must however be distinguished; its order may be strong weak weaker, medium weak weaker or strong weak, weak weaker, weaker weakest.

97. In quick time, the strong accents are relatively stronger, especially those that mark the large meters. Conversely, the weak accents are relatively weaker, for when the large meter assumes the function of a simple measure pulses become like the divisions of a pulse in simple measure.

98. In slow movements, the strong accents are less prominent, for the tendency being toward the formation of *small meters*, weak parts of measures and of pulses are exalted. (See par 50.)

99. Firm accentuation, even in soft passages, is a *sine qua non*: but in songs it must be more a sensitive response to an earnest soulfulness than the mechanical time marking, that is its function in dance music.

100. Other than metrical accents are on points of imitation, as of a bell, of the sounds of nature, etc.

101. Syncopation is the raising of weak accents to the force of strong accents. There is a true and a false syncopation. In the first, the regular accents of the measure remain and the conflicting accents produce the syncopic effect. When there is no voice to give the regular metrical accent—that is, if all parts syncopate or if an unaccompanied melody syncopates—the violinist and singer must mark the regular

accents by pressure (←) The pianist must similarly press the key. Physically the tone of the piano lessens from its inception, and all the pressure in the world cannot increase its quantity; nothing like the effect advised for the singer and violinist is attainable—though on the best pianos something may be derived from the use of the pedal on the regular accent; but pressure will insure the significant ending of the tone (a form of emphasis), or its significant connection with the following tone; and psychically, the pressure will maintain the integrity of the regular measure in the mind of the player, while the conflict between the physical and ideal will insure the agitated delivery of a syncopated passage that its form implies. Nevertheless, many admirable teachers and theorists, bearing in mind the physical effect just noted, declare that the measure is really displaced, and that the strong accent is carried back to the beginning of the syncopation. The current definition of syncopation has helped to establish this view. But such is false syncopation—not syncopation at all, but to the eye. The pianist is admonished that great care is needed to effect the true syncopation.

102. Contrary to a nearly universal opinion, the chief obstacle to an intelligent rendition of pianoforte music is the present use of the *slur*. Acceptance of the sign as a sufficient indication of phrase outlines has prevented that study of music-structure (see par. 75) by seemingly obviating its necessity, without which an intelligent performance is impossible. Obedience to the scholastic rule that the first note under a slur must be accentuated and the final note shortened has produced the identical performance of the phrases of the Thesis and Antithesis (compare pars. 83 to 86); the identical performance of phrases commencing on strong or weak parts of the measure (compare par. 104); of those ending on strong and weak parts (compare par. 106); of complete phrases and of motives (phrase members) when the latter were marked with a slur. Attempting to evade the effect of this rule in phrases which they wished to have played in a different manner, composers and editors have written the slur so variously that it is no longer a safe guide in phrasing. Per-

ceiving these incongruities but wishing to sustain the rule, Christiani declares that the final note under a slur must be shortened to half its value, and then states that no note that may not be thus shortened is permissible as a final note. Of course this is not true; to disprove it, it is only necessary to cite the familiar examples of the second and fourth phrases of short meter hymn tunes and the perfectly correct hold on the final tone of each phrase of many chorals, such as *Old Hundred*. But it is interesting as an attempt to make what is in its nature complicated, conform to a simple rule—as an attempt to pour the contents of a quart pot into a pint measure.

Further, its uses are so various and conflicting that it is disqualified as a phrase indication. That a sign may have value it must be definite, precise and limited to a single use. But the slur sometimes indicates legato (see Christiani's "Principles of Expression," page 163); it also outlines phrases and sometimes motives. It is not truly a sign for legato, for it is frequently written over staccato notes and even rests. Nor is it needed for such a purpose if it be understood that in the absence of any sign, successive tones must be played legato (see par. 68). As an indication for phrases, were it limited to that single use it might be permitted (though a reading mark were better). But no player who possesses the absolutely essential knowledge of theory needs it for that purpose. And such a use would disqualify it for service where a sign is urgently needed, namely, that of marking motives and themes, similar in effect to underscoring significant words in writing.



As motives and themes have a continually changing aspect (see par. 92) from their change in pitch, from their augmentation, diminution and inversion, such a sign is needed. Fortunately, careful composers and editors almost always use it correctly for that purpose. But unfortunately the rule that of two notes under a slur "the first should be struck firmly" and held to its full length, and "the second should be softer and short (see Palmer's "Piano Primer," page 71), conduces to a detestable result. As only Dr. Mason dissented from this doctrine, it may be presumed that

the other eminent musicians who, as appears by the preface of that admirable work, read the manuscript, concurred with it. As an illustration of the method by which virtuosos distort melodies (see par. 80) the student is referred to the example given in Dr. Mason's note. It has even been suggested that the pronunciation of the word "ever" is a key to groups of two notes under a slur. (See Taylor's "Primer of Pianoforte Playing.") This rule is correct if the first note is on a strong time part. But if the slur connects a weak time part to a stronger, whether across a bar or within a measure, such a performance displaces the accent, effects a syncopation. When that musical effect is intended no objection should be made; that would be to impeach nearly every composer. But the slur gives no clue as to his intention. Were it the universal custom to write *f* (or the sign <) over the first and *p* over the second, as some have done; or better, were a tenuto mark (—) written over the first and a staccato dot over the second, as Liszt has done in his transcription of Allegri's "Miserere," there could be no question. But in the absence of such a sign, groups, such as are under consideration, would better be played in agreement with regular metrical accents; that is, accenting the note that is metrically stronger; in short, not as if the word "ever" were spoken, but using as a key the name "Marie." As an example of the right and wrong playing of such a group, the student is referred to measures 33 and 34 of Rubinstein's etude, Op. 23, No. 2. The harmony implied is that of G major. If the F chords are specially accented the effect is highly disagreeable; if the F chords are softened and the second of the slurred notes is accented, as in the name "Marie," the effect is most charming. But to further discredit the rule and the slur itself, and so to compel the student to think for himself, it may be noted that by reason of the negligence or ignorance of composers and editors (or, perhaps, because they have studied the violin where the slur has uses and indicates effects that the pianist cannot imitate), the slur is so frequently written mistakenly that no careful student should depend on it as a guide in phrasing.

VIII. The Phrase as a Whole.

103. The typical phrase for the singer is "what can be sung in one breath"; for the violinist, what can be played in one bow; for the pianist, what is played with one motion from the arm. (The various forms of staccato are only apparent exceptions, as they are detached members of phrases, rather than separate phrases, which are usually delivered in one *full* breath, one *full* bow, one *full* motion of the arm.) The elements of phrases should be connected, but in the first delivery of themes the motives may be disjoined. Perspicuous delivery of themes and a fluent connection of tones are not attainable in their highest degrees at the same time. The salient points of a phrase are the beginning, the climax and the termination.

IX. The Beginning of the Phrase.

104. The singer prepares for it by filling the lungs; the violinist, by raising the bow; the pianist, by lifting the hand; for there is necessary a certain "energy of beginning." It implies confidence in the message and compels attention to it. 1. The initial note of themes even if weak must be attacked from a high position of the arm. 2. The first strong accent of all phrases is relatively stronger, especially in the beginning of chief themes, and has something of the explosive attack (\rhd). 3. If the beginning is on a weak part of the measure, and the note is long it is relatively stronger than other weak parts, and has the pressure attack \llcorner . 4. If it is a short note and the tune is slow, it is lengthened a little—made broader. But if the time is quick and the note is an essential part of these rhythms,  or  it may be shortened to the value of an *acciaccatura*. 5. The pause between two phrases *may* be taken from the initial note of such phrases. Generally, it is taken from the final note of the first phrase. It *must* be so taken if the beginning of the second is on a strong part of the measure. 6. When phrases overlap in the same voice, there must be a disjunction of the penultimate and final tones of the first phrase (see par. 80), that the second may have a correct attack, but if the initial tone of the second phrase is

repeated the attack may be transferred to the second tone, permitting the completion of the first phrase. 7. All the tones of an initial group (such as a triplet) may be accented.

X. The Climax.

105. It is usually on a strong part of the measure or pulse, but a syncope may transfer it. It is usually the highest tone of a phrase, but it may be low in pitch if, 1, it is approached by a significant interval such as a diminished seventh; if 2, it is a chromatic tone; or 3, a part of a foreign harmony; or, 4, a suspension. The rules for its delivery are given in par. 71.

XI. The Termination of the Phrase.

106. The message is delivered; the song ceases; the bow leaves the string; the hand is lifted. "A dynamic zero." (See Riemann's "Art of Phrasing," page 11.) 1. The final tone *must* be shortened if the succeeding phrase commences on a strong accent. 2. It is normally shortened when the succeeding phrase commences on a weak part, that the initial tone may have a clear attack. 3. Shortening final tones by an almost inappreciable amount is as full of spirit and vitality as an indefinite holding them is heavy and inanimate. 4. But irregularly long tones, such as dotted notes in double measure, must be held out. 5. In overlapping phrases, if the penultimate is a suspended tone it must not be shortened. 6. Final cadences of periods and full closes are usually diminuendo and ritardando. 7. Middle cadences, if transitional or modulatory, are retarded and crescendo. 8. Deceptive cadences are retarded. 9. Half cadences introducing a cadenza are retarded to give *relief* to the solo.

(TO BE CONTINUED.)

MUSIC EXTENSION AGAIN.

In response to many inquiries the editor begs to say that Music Extension is not given up. It is applied as yet, however, only to a very limited extent. Upon the practical side, the facilities contemplated are as yet not complete. It will not be possible to do very much in the way of suggestion to students at a distance until the works of the principal composers have been classified with reference to their value in instruction. This is a very difficult task, and one which ought to be done by musicians of the very highest order, and with all the time and reflection necessary. If independent courses of Schumann, Beethoven and other leading composers for the pianoforte could be arranged by such master as Dr. Mason, Mr. Parsons, Mr. Bowman, Mr. Orth, Arthur Foote, Emil Liebling, Wm. H. Sherwood, and the like, they would undoubtedly disagree with each other in selection and in the order proposed. But when such courses had been made, it would be much less difficult to combine them into something like a composite photograph of the courses. Now there are many teachers who will sit down and make out a course from any of the greatest composers in fifteen minutes, and declare that it is all right. But the educational value of first-class music depends upon certain fine qualities which musicians of the first order immediately feel and determine, at first by intuition, and later by experience. Often these great teachers are not able to define the educational value of pieces which for years they have been using for definite purposes, in coloring the playing of their pupils. Present a certain musical state to them, and straightway the prescription comes, as reliably as the old time "Dover's powder," for restlessness or a cold. But ask them what they expect to accomplish by it, or wherein the piece effects the modification they have been accustomed to expect from it, and they will not be able to tell us. This is why it takes time. All the same, it is of

the very greatest importance that the courses when they do come shall be the expression of the finest and truest musical intuitions. This, then, is one reason for a *lento tempo*.

In applying the Chautauqua idea to music we are met with the difficulty of talking about music, (which in the nature of the case must be the principal occupation of any circle of friends exercising themselves co-operatively upon the subject) in such a way as to lead towards music instead of away from it. A large part of the talk concerning music tends away from true musical culture rather than towards it. To represent one of the greatest composers by such of his works as the local amateurs believe themselves able to play or sing, is to do a probable injustice—for whatever the intention (and it is undoubtedly irreproachable), the performance will generally lack the positive quality which alone will impress it upon unaccustomed ears. In the boyhood of the present writer, if there had been a club to talk about Beethoven, they would have based their remarks upon "Spirit Waltz," which was one of the few compositions of the great master known in the neighborhood. And so the practical difficulty remains of co-operating upon Beethoven with as truthful a result as a local Shakespeare club might expect in reading "Hamlet." For in the case of "Hamlet" we have to do with language, and ideas which have been made common property of culture, while when we come to discuss Beethoven we have two of him, and both mostly unknown. There is the composer Beethoven, of the last sonatas and the great orchestral symphonies, whose delicate coloring is simply maligned by pianoforte arrangements; and the deaf and solitary old man of the Polko's and Schindler's, who is a myth, and has nothing to do with such things as the seventh symphony, the Waldstein sonata, and the string quartettes.

Moreover, when a Shakespeare club is formed, it usually embraces the most mature minds in the community; when a musical club is formed, its natural selection is of the less mature, the impressible, and those with whom good intentions excuse everything.

The writer is well aware, from his own experience, that the music of the great composers contains a great deal of

self-evidencing quality, whereby a student who will set himself to the study of a succession of sonatas, or important works, will presently arrive at some kind of a true idea concerning them—provided he be not thrown off by some kind of technical nonsense of the keyboard, or some misconception of romancing biographers. To suppose, as the writer was taught, that the average Beethoven was a moody man, represented by the “Sonata Pathétique,” to is presently misinterpret or undervalue some of the most beautiful works in the whole list. Of course the truth is that Beethoven was a man of all sides, and that while he might sometimes be in the mood of the “Pathétique” and “Moonlight” sonatas, and of the last great tone-poem, the op. 111, this was not to hinder his having many moments of purest rapture, as we find in many other works. But the player who will commence the study of Beethoven with a fair pianoforte technic (which is easy enough to presuppose in these days) and go on in the determination to know all the works, and to understand them, will presently find himself in sympathy with the great composer, and all his music will come to him, according to its moods; the playing will pretty faithfully interpret it. But whether he would soon be able to carry the fruits of this, which he has won in the closet and by meditation, over to the outsider, who in effect wants us to tell him in five minutes all we know about Beethoven—this is another question. The sublime art of listening needs its apostles.

The obvious conclusion is that one of the first steps in local progress in musical taste is to secure recitals by artists of real power and insight: for the interpretations of these will contain that quality which impresses the music upon the unaccustomed listeners, as a good Hamlet makes you understand the text as one never did in the closet. In short, while the formation of local circles upon any kind of musical basis whatever, tends in the right direction, it will fail in bringing the members into true relation to the inner things in music if the playing and performances be confined to the local amateurs. The difference between amateur and artist is not one of degree, but one of kind. The artist (as Mr. Tomlins has well said) plays always to himself;

the amateur thinks that he is playing to some one, and his principal fear is lest he should not play it well enough. The artist plays the music, as utterance is given him at the moment. He feels the music and seeks to carry over this feeling to the hearers, but it is not until he is through that he remembers that at this point or the other things did not come quite as he meant them to come. There is therefore a sort of "music extension" in the psychic attitude in which the artist "extends" music to the hearers. And whenever there is a so-called amateur who possesses this faculty in musical interpretation, he or she is no longer an amateur, but an artist—for the circumstance of taking pay or doing it for the love of art cuts no figure whatever. Everything turns upon the inner spirit of it.

There is also a technic of listening. It is not easy to give Martha Jones, living next door, precisely the same attention when she is playing a Beethoven sonata as you would give a great artist from a distance. It is like the sermon of a bishop; they always sound better than those of the home preacher, because everybody knows in advance that a bishop is a great man. And while this mental attitude may degenerate into a blind acceptance of whatever is offered from a supposedly higher source, it has its good side. The local player has to play about three times as well before her neighbors get the same impression from the same work. Nevertheless, the great point of union has been gained. Thousands are agreed that in music there is something well worth learning to understand. By however little they accomplish this, or by however much, it is music extension again. And every town and village should have its circle, and a definite object for work.

M.

EDITORIAL BRIC-A-BRAC.

NOTES OF A VACATION TOUR.

The most pronounced musical sensation of the season up to the present time is the phenomenal success of Paderewski. The *Leipsic Signale* published an item to the effect that Paderewski had sailed for America for a short stay of a week or ten days, under a guarantee of 16,000 marks (\$4,000). Mr. Tretbar, the American superintendent of the Paderewski tour, replied that so far from Paderewski coming here for a week or ten days, he had come for the season; he came also upon his own account. In place of a guarantee of \$4,000 for the tournee, his first eleven recitals brought in over \$44,000 (176,000 marks); and his first twenty-three, \$66,123.98 (over 284,000 marks). In Boston the music hall was filled several times, and at the last concert the entire hall, including all the standing room, was sold out more than a week before the concert took place. Upon the day of the concert the box sheet was opened for two more concerts to be given about a month later, and within two days about \$3,000 was taken in for tickets, so far ahead. And this under the consideration that, having no one but himself in the troupe, he is able to repeat the concerts to the limit of the demand.

One of the most striking evidences of the height which his popularity has reached was given in the incident of his playing an hour at Smith college, on his way to New York. He simply stopped over one train and played an hour. The manager, desiring to save him for the large concerts, had named a price which he hoped would be prohibitory, \$1,200, but to his surprise it was accepted.

*
* *

This is a greater degree of popularity (measured in terms

of money) than ever before was awarded an instrumental artist. Liszt's palmiest days were not by any means equal to this. When Rubinstein was in this country he was so fortunate as to be able to take home with him about \$44,000 as net proceeds of the whole season. No other pianist has ever before broken this record. But here Paderewski far surpasses it in the first five weeks of his second season.

*
* *

There are very many who do not regard this popularity as deserved. Some say he is inaccessible; others that he has mannerisms; others that he does not cut his hair; and others that his playing is not so good as that of Rosenthal, D'Albert, and other good artists, who while well appreciated have never been able to come within seeing distance of this popularity.

But there are several things to be said upon Paderewski's side. In the first place it is enough to call attention to the fact that people go over and over again to his concerts, and enjoy them just as well the dozenth time as the first. Business men who do not particularly care for music do this. This shows that there is an attractive quality in his playing, which criticism does not always recognize. The truth is that Paderewski possesses one of the most individual and charming personalities which has ever been seen in a great artist. Of superior birth and breeding, his early years of poverty and struggle have given him a heart which is both tender and considerate. Now that his day of great things has come, he is the same simple-hearted gentleman that he was ten years ago when he was pursuing his chosen career as composer, scarcely knowing where his daily bread would come from.

He is a singularly generous man. Last season he played a benefit for his manager and assistant manager, which netted those gentlemen \$2,000 each.

The present season he has promised to play for charity. He has told the ladies that if they will organize a concert and sell the tickets on any terms they like, he will play and will himself pay all the expenses of the concert, and the entire gross proceeds may be divided between the three principal charities that may be chosen for the purpose. It is

likely that this benefit will bring in not less than \$5,000, and it may reach twice these proportions. To this must be added Paderewski's direct outlay of the expenses, which will reach \$500.

*
* *

He is always surprising his friends. Last season upon one occasion he had a concert in Portland, Me., and Mrs. Montgomery Sears, a well known friend of his in Boston, had a reception for which he had received cards—not with expectation that he would come, but merely as a remembrance. But at the end of the concert he had an engine and parlor car ready, and had himself taken to Boston as fast as the Boston & Maine could get him there. At about 11:30 he walked in and surprised his hostess.

*
* *

During the present season he has been obliged to lose about \$20,000 of concerts in consequence of a felon upon the third finger of his right hand. When this was at its worst the Adamowski concert, mentioned below, took place. Upon being asked whether he would risk playing, he simply said that he could not postpone this concert, because it was not his; he postponed his own concert later. At the very moment when he is doing something most magnificent and princely, Paderewski is most modest and self-forgetful.

*
* *

These particulars are not foreign to his record as artist. A high-bred graciousness enters into and pervades his musical interpretations. The simplest melody under his fingers acquires nobility and grace. You begin by thinking that this is not such remarkable playing after all; but in a moment you find yourself recognizing some little master stroke of *nuance* or grace which awakens you, and charms and attracts. In short, along with his masterly and consummate technique, there is always the working of a refined and superior musical personality. It is for this that we like this great artist.

*
* *

Unlike most virtuosi, he is interested in many things besides himself. He is intelligent, quick to observe, remembering little things with the tenacity which holds in his mind the volumes of master-works which make up the staple of his numerous recitals. A face once seen is never forgotten. A person introduced casually, is remembered and placed when not seen for months after. This happens not alone with strongly marked individualities and prominent people, such as those who are showering attentions upon him in every city that he visits, but in the case of young music students whose only hope had been to see him "close to."

His manners, also, are easy and full of grace and charm. Authoritative upon occasion, no public man is less self-assertive in ordinary meeting. Last season he spoke very little English. He is now able to make a fine speech in this language.

*
* *

His ideal is to study and be a composer. He hopes to lay by money enough to render it unnecessary for him to travel another year. He will settle in Paris, and will devote himself to composition. The works that he has written give great promise. The beautiful melody in G flat is equal to the best of the Chopin nocturnes. A more gracious melody can scarcely be found.

*
* *

I had the good luck to catch in New York one of the concerts of the Boston orchestra at Chickering hall. The program was both interesting and impressive. Opening with the overture to the "Flying Dutchman," it went on with a 'cello concerto by Davidoff (Mr. Alvin Schroeder), the Mendelssohn "Italian" symphony, Liszt's Mephisto waltz, and the prelude to the "Master-Singers."

It is not necessary to spend time in commenting upon this orchestra, at least if the playing upon this occasion is to be taken as an example of its ordinary style. It was consummately fine in every respect. Whatever suspicion of posing for effect there may be in Mr. Nikisch's manner before the orchestra, the playing is excellent to a degree which is

very rarely equaled under the very greatest of conductors. Nothing could surpass the *verve*, the refinement and precision of this remarkable company of players. This was shown in every one of the pieces, but perhaps nowhere better than in the Liszt selections.

The concerto was delightfully played by Mr. Schroeder, who is a very fine artist. He was recalled over and over again, and at length had to play another piece. Nothing illustrates the excellence of this orchestra better than the fact that two such quartettes as those of Kneisel and Adamowski should be obtainable from its rank and file. No doubt there are yet others there perhaps equally as good, if only the quartette market justified their being brought forward.

*
* *

Strolling into Steinway hall the next day, what should I stumble upon but our little Chicago pianist, Miss Augusta Cottlow, playing the Chopin E minor concerto for Mr. Nikisch. Others were attracted by the firm touch and musical playing of this gifted young lady, and at the end Dr. Mason joined with Mr. Nikisch in complimenting the young artist upon her excellent interpretation, her power, and her equal and well measured rhythm.

*
* *

The Kneisel quartette is composed of leading members of the Boston symphony orchestra. Franz Kneisel is first violin, Otto Roth, second, L. Svecenski, viola, and Alvin Schroeder, cello. The players work together with the perfection as satisfactory as one could wish, and the interpretations are characterized by neatness and good sense. The program on this occasion consisted of three works: A string quartette by Dvorak, in E major, op. 80; Beethoven's quartette in G major, op. 18; and Brahms' quintette in B minor, op. 115, for clarinette and strings. The hall was half full, or perhaps a little less. The audience included many well known musicians and connoisseurs. In one of the front seats was Dr. Mason, with two favorite pupils; Arthur Mees, Franz Van der Stuecken, Thallen, and many other well-known men were to be seen.

In the center of the parquet was Dr. Dvorak himself, accompanied by his wife. Dr. Dvorak is about fifty-five years of age, medium height, thick set, getting rather bald, and with a Socratic face which lights up with interest. His quartette is a work which one would like to hear a second time before saying too much about it. My own impression is that the motives themselves are a little too vague, and the work in consequence is not everywhere clear. The general impression of the music is rather one of musing and melancholy in the first movement, in spite of it being allegro. The third movement is more vigorous, rhythmically. The andante is a very pleasing piece.

The Beethoven quartette is as bright and clear as the other works in the program were vague. It sounded like Haydn. The Brahms work is very beautiful indeed. The last movement is a set of variations, in which the theme is handled with all of this composers' well known technic, but as a conclusion to the work it is not altogether a success, not arriving at a climacteric and completing effect.

*
* *

I was just in time for the public rehearsal of the fourth Philharmonic concert, in the beautiful Carnegie music hall. The orchestra, which is a very good one, numbered about 100, the leader being Anton Seidl. The program was this:

Symphony in C minor, op. 57, by August Klughardt;

Scene and Aria, "E. Dunque Ver," Rubinstein, Mme. Fursch-Madi;

Vorspell to "Lohengrin

Concerto for Violoncello, in A minor, Saint-Saens

Mr. Joseph Holman.

The symphony turned out to be a well made piece of "kapelmeister" music—interesting in many places, and thoroughly respectable, but not poetic, still less sensational. The playing was very good. Mme. Fursch-Madi has always been a favorite with New York audiences, and her work was extremely well received. But the main solo attraction was the celebrated Dutch 'cellist, Holman. He is no longer young, but he is a strong master of his instrument. Tall, he has very bushy hair, the unusual cut of which entirely warranted the question put me by a lady at a pleasant

reception the same evening, "Why do musicians always manage to find some queer way of wearing their hair?" To this very natural interrogation I had no answer to give other than an evasive one. I asked why Samson had to wear his hair different from other men. This conundrum also proved a poser, and the research dropped.

But to return to Holman. A strongly marked face, a strong Roman nose, and unlimited capacity for sentiment, he would attract attention anywhere. The concerto proved to be interesting, but like many of Saint-Saens' compositions logic was not always the order of its going. There was a very charming passage in the third movement. It begins with the wood-wind in staccato, scherzo-like movement, and when it is well under way the 'cello comes in, with a super-imposed melody of the most lovely and languishing character. The combination was eminently "fetching," and this part was very properly repeated when after many recalls he consented to play again. The best orchestral work of the afternoon was in this concerto, and in the "Lohengrin" prelude. The "Parsifal" selection showed itself more mechanical and unimaginative than I ever remember to have noticed before. The concert naturally suffered a trifle in comparison with that of the Boston orchestra the night before, which had the advantage of thorough rehearsal and a familiar and pleasing program.

* *

The concert of the Adamowsky quartette took place in the beautiful concert hall of Madison Square Garden. It is a lovely room, seating perhaps six or possibly eight hundred, but with an exit which is insufficient in the extreme, and in case of panic many fatalities would result. On the present occasion it was entirely full, Paderewski being the center of attraction. Unusual interest attached to this concert, as it was one of the few opportunities to hear the great pianist in chamber music. Their program consisted of the following:

Quartette in G Major Mozart.—Strings.

Soli—Mr. Paderewski.

Trio in B flat, op. 97, Beethoven.—Messrs. Paderewski and the Adamowski brothers.

The Adamowski quartette, like the Kneisel, is made up of players belonging to the Boston orchestra. It is a fine body of players, their work characterized by great delicacy and smoothness. To my ear it lacked a dominating personality. This, however, is a question concerning which there might be differences of opinion.

The piano numbers consisted of three small pieces. The playing was done under peculiar difficulties. The felon which had been disabling the third finger of Mr. Paderewski's right hand had been lanced the day previously, and he ought not to have used it at all. But as he told the manager, this concert was not his. His services having been rendered out of friendship to the Adamowskis, who were old friends and fellow-townsmen, he could not in honor postpone it. Under the circumstances it is not remarkable if the playing called for little comment. At first, in the effort to avoid hitting the sick finger, there was apparent a little constraint; later it disappeared, and in the great Beethoven trio, op. 97, the work was excellent and thoroughly enjoyable. Mr. Paderewski's success with the audience was quite in its usual order. He was recalled over and over again, but, of course, he could not repeat.

*
* *

Two evenings later there was a concert of the Brodski quartette. Unfortunately I have mislaid my program, and therefore cannot give the *personnel* of this most artistic body of players, except to say that all are from the Damrosch orchestra. Nor can I give the program with the particularity desirable; substantially, however, it consisted of a Mozart string quartette in G major and a Brahms string quartette. Between these two important works Mr. Arthur Friedheim played Liszt's great B minor sonata.

Mr. Friedheim's playing was the best I have ever heard from him. In addition to the magnificent technic which everybody knows him to possess, there was a warmth which is sometimes lacking in his playing. Nor have I ever heard this sonata before when I liked it all, or even received a clear impression of it. I now see that while fragmentary, like all of Liszt's works, it is full of reminders of the popu-

lar and brilliant E flat concerto. On mentioning this trait to Dr. Mason, he answered that it was composed at about the same time, or very soon after. It was this sonata which put the young Johannes Brahms to sleep, in 1853, when Liszt, as an especial honor, played it to him. The hot day and the sonata together did for poor Brahms, as they have done for many other musicians since. It is indeed a clever work, but as yet I could scarcely go to the length of its author and call it the best of his works.

Mr. Brodski is a Russian violinist of great European reputation, for some time concert master of the Euterpe orchestra at Leipsic, brought to America by Mr. Walter Damrosch to act as concert master of his orchestra. Of strong build, sincere and hearty in temperament, and possessed of immense technic, Mr. Brodski is one of the greatest masters of the violin that I have ever heard. In the playing of the quartette his personality dominates the entire interpretation, just as Joachim's is said to dominate his quartette, and as is known to be the case in many other celebrated instances. His playing is strong and manly, rather than over-delicate. Hence he carries the hearer with him. Even in a Mozart quartette these strong *nuances* occur, and you find that the genial composer had also in his music certain possibilities of passion which players in general overlook. For some time after the establishment of this quartette, the critics spoke in somewhat disparaging terms of it, but later they have adopted a different tone. There is one thing about their performances; whatever the work, the hearers do *not* go to sleep. You are kept awake and interested. And this, after all, is the beginning of the work of founding a taste for chamber music.

The other members of the quartette are of good quality, the 'cellist in particular being very fine.

*
* *

A genuine novelty in local musical experiences has been the appearance of the young Italian pianist, Signorina Eugenia Castellano. This is in three programmes, the contents of which are as follows:

I.

Adagio (1600), Galuppi; Presto, Turini; Toccata, Sgambati, Rhapsodie, Brahms; Sonata, Op. 4, Chopin; "La Musette" and "Il Momento Capriccioso," Van Westerhout; "Il Conto d'Amore," Wagner-Tausig; "Ride of the Valkyries," Wagner-Tausig.

II.

Andantino (1600), Rossi; Sonata, Scarlatti; Slumber Song, Schumann; "Spring Night," Schumann-Liszt; Waldstein Sonata, Op. 53, Beethoven; Canzonetta and Badinerie from Suite, Van Westerhout; Melodie and Etude de Concert, Martucci; Prelude and Nocturne, Chopin; Tarantelle di Bravoura, from "Massaniello," Auber-Liszt.

III.

Menuetto (1755), Graglioli; Fantasie, Bach; Pastorale and Capriccio, Scarlatti; Campagna a Festa and Etude Melodique, Sgambati; Romance and Polacca, Van Westerhout; Nocturne, B major, and Scherzo, B minor, Chopin; Rhapsody Hongroise, Liszt.

Miss Castellano is a Neapolitan, and is still quite young for such formidable tasks. She is reported to be about 16, but is more likely to be about 19 years of age. The most noticeable quality of her playing is its immense technic and her repose. Those two qualities very rarely go together in so high a degree. It was also admirable in her to introduce so many Italian pieces, for we take our music so habitually out of German glasses that we are in danger of being one-sided.

Of the Italian composers represented Sgambati and Martucci are those who are at the head. Martucci was her master, and he must be, as Alfred Veit said in *Music* last month, a pianist of the first class. Van Westerhout is a Hollander, resident in Naples, and is younger. His polacca is a very difficult piece, with considerable merit; but the effort to avoid Chopin seems to be rather too great, at times. As for the other Italian pieces, they show clearly the descent from the technic of Scarlatti. In no German pieces do we find a modernized and nineteenth century Scarlatti technic like this of the Martucci "Etude de Concert" and the Van Westerhout "Il Momento Capriccioso."

In the difficult numbers, like the Liszt rhapsody, the Chopin sonata and the Liszt tarantelle, the playing was most astonishing. Short in stature, reaching the pedal with

little to spare, her touch is powerful, her endurance great and her technic sure and brilliant, comparable only to that of great virtuosi. She is undoubtedly destined to an honorable career. Her success with pianists and the audience was very striking and gratifying. With the average public it was somewhat less, owing to the unfamiliarity of the pieces, and, perhaps, to her rather undervaluing the lyric moments in the selections. Sweet melody and sentiment are so generally to be expected of young girls that their absence strikes one as a mistake, and one forgets to recognize greater qualities which may have come in place of them.

*
* *

During my stay in New York several meetings were held in the interest of arranging for a festival of American works at the Fair, and for meetings with the auxiliary. Although the former is a very difficult undertaking, there is still a chance of its succeeding. The musical congresses are in a way to take on a better form than has previously been realized, and it is now intended to have the principal meeting at each day's congress assume the form of international reports of the existing condition of music, in all its aspects, in the different countries. These reports will be prepared and presented by eminent musicians from the country interested, and will form a collection of material of great value to the historian, and of interest at the moment.

The remaining congresses of each day will be devoted to the various specialized combinations of musicians, such as the College of Musicians, National Association, heads of conservatories, and the like.

W. S. B. M.

REVIEWS AND NOTICES.

PROGRESSIVE TECHNIQUE, by CHARLES DENNEE.—Boston, H. B. Stevens Company. Quarto, pp. 101.

Almost all teachers who are in the habit of following the old ways will be pleased with this collection of material. It consists of all the major and minor scales, triads, dominant and diminished sevenths, and scale in octaves, double thirds and sixths, arranged according to keys. The earlier exercises are easy, the passing of the thumb in scales and arpeggios occupying considerable space. Quite a number of the explanations are derived from Dr. Mason's technical works, without credit. Among these are the analyses of the legato and failure of legato in double thirds (p. 28), and those for the lateral movement of the arm, in arpeggios (p. 15). Also accents are directed (p. 21) without formal recognition of the source whence this important ingredient of profitable finger practice has been derived.

As already stated, Mr. Dennee has here brought together a very fair lot of material, for which many teachers will thank him. The reserve in this note of praise is due to the conviction of the writer that the time has come when all systems of piano technique ought to have their beginning and source in a concept of *musical touch*, as distinguished from a purely mechanical touch—such for instance as prevails in many seminaries, and in all systems where the bulk of the daily practice is done upon exercises, and away from the piano. All these are vicious, and foreign to the development of a truly musical style of playing. The utmost application of a machine in cultivating touch will be for the brief adjournment of tonal practice in favor of some neglected point of mechanism; but the divorce can profitably be for only a few minutes at a time, and never for whole hours—still less for days and weeks, as some faddists are now having it. Next to the complete divorce of the practice from tone, in its harmful influence upon the playing, is the practice of tone-material, such as this in Mr. Dennee's system, without regard to tonal results. In this respect the present book is world-wide distant from Dr. Mason's "Touch and Technic." In the latter the player has reference to artistic uses of the touch, at every point of progress; in the present, purely mechanical and routine ideas rule.

The beginning of any rational system of piano technic ought to be in the formation of an expressive musical touch for melody playing. Mr. Dennee, like Plaidy, and all the others but Dr. Mason, places the emphasis upon purely finger and routine con-

cepts, without the slightest attempt at tone-coloration or versatility of touch. For this reason I find the work unsatisfactory.

W. S. B. M.

DESIRABLE NEW MUSIC.

The most discouraging feature in the present overproduction of music of all sorts is the fatal taint of correct mediocrity that is pervasive; so that it is an especial pleasure to find a few new pianoforte pieces that are really interesting and individual. There are some charming ones, and not of great difficulty, that have lately been published by the H. B. Stevens Co., of Boston. They are by a man, who, as yet, is not much known, Sigismond Stojowski, a young Pole living, we believe, in Paris.

His op. 1, *Melodie and Prelude*, is exceedingly, effective and characteristic, and can be recommended not only to teachers but to artists, as an attractive number on a programme. His *Serenade* op. 8, is also striking and interesting; while his "*Trios Intermedes*" op. 4, are much in the vein of Paderewski's shorter pieces.

We do not believe in trying to find good in a thing, simply because it is by an American. None the less, however, is it a satisfaction to see first-rate work done by Americans, like the *Ode* of Chadwick, the "*March*" of Paine, and the "*Jubilate*" of Mrs. Beach, written for the dedication of the World's Fair. Some smaller pieces (for piano) have just been published by Mrs. Beach, with Arthur P. Schmidt of Boston. They are, first and foremost, written to perfection for the instrument, as would indeed be expected from a finished pianist like their author; and, besides that, they are "fetching" as concert pieces, excellent for teaching, and of a quality to command the admiration of musicians.

"*In Autumn*", and "*Fireflies*" are the two most immediately effective (and most difficult); the other two ("*Phantoms*," and "*Dreaming*") being natty companions.

By Moszkowski there is a new suite for piano, in G major; it is hardly up to his former successes, and will probably not have much attention paid to it. The most attractive thing of his that we have seen lately is the "*Guitarre*," which is really fascinating.

X. Y. Z.

TRADE DEPARTMENT.

PIANOS AT THE WORLD'S FAIR

The present aspect of the piano exhibit at the Fair is peculiar, to say the least. Eleven firms which had been awarded space and had signified their acceptance of the same, have formally withdrawn, and the allotments of space have been canceled. The firms taking this action include Steinway, Knabe, Decker, Weber, Wheelock, Stuyvesant, Lindemann.

The grounds publicly assigned were insufficient space and the system of awards. All the large makers were opposed to a system of awards, desiring simply an exhibit of their goods, leaving the same entirely without commendation or criticism. Quite a number of firms which are using devices recently patented were in favor of awards, hoping to get something that would be serviceable in trade. The older ones, who have been victors in previous expositions, felt that no award would better their position before the public; while, on the contrary, failure to get one, or a larger one to some competitor, might be detrimental to their interests. Add to these considerations the remembrance of the unseemly scramble for the best, which has characterized former expositions, and the further fact that now within two months of the opening of the Fair the judges have not been appointed—or at least their names made known—there began to be a feeling of uneasiness lest some local manufacturer might have been able to get the “pins” set up to his peculiar liking. This feeling was emphasized by a line in the *Musical Courier*, a few weeks ago—“Kimball has it”—a line intended probably as a joke. But it had the effect of crystallizing into form the unspoken fears of many eastern manufacturers. Thereupon followed conferences, and at length a general stampede.

The withdrawal was a double insult to the Fair. First, because a contract had been passed in accepting space; second, because the tacit reason of withdrawing was that under a system of competitive awards the firms withdrawing felt that they would be dishonestly dealt with. The prominence of the firms only served to emphasize the insult implied in the latter consideration. If such a firm as Steinway, which has been synonymous with progress and radical improvement in piano making for forty years, could not hope to gain its proper recognition without a disgraceful scramble and underhand dealing, what chance would others have to take the place of merit?

Very naturally, the director general of the Fair felt the reflection implied very seriously, and he now declares that not one single piano which went out under these considerations shall come inside the gates in any capacity—either in a state building, a concert or any other relation.

To further complicate the situation, the firm of Chickering, which had withdrawn slightly before the others, on the ground of insufficient space, was notified later that space could be had. The commanding position at first assigned to Steinway has been given them, and they are now in the most honored position in the whole Fair. Should the director general's rule regarding the use of instruments be maintained, this will leave the Chickerings in a position of singular value.

It is to be remembered that among the firms which did not withdraw are several which make fine instruments, including grand pianos. Chickering, Henry F. Miller, Mason & Hamlin, Chase Brothers, A. B. Chase, Kimball, and in fact many others, produce grand pianos which find many artists to play them, and singers to praise them as among the best which can be produced. In the case of an artist like Paderewski, if he cannot use the Steinway in his appearances at the Fair, he can use the Erard, as he does in Paris. So it is not likely that the withdrawal will materially impair the magnitude of the exhibit or the number of piano recitals.

One ground of regret at the withdrawal was that these two firms had it in their power to make a historical exhibit

of progress in American piano making which would have been practically complete. The return of the Chickering's, and the show which the firm will doubtless make of some of their older instruments, removes a part of this regret. It is now announced that the entire Steinert collection, supplemented by a number of additions from foreign sources, will be on exhibition. In this case everything belonging to progress, both before American participation in piano making and since, will be included, saving possibly the important and in some cases radical inventions of the Steinways. Whether these are included in the Steinert collection, the writer does not know.

Music still regrets that the only kind of examination of musical instruments which could by any degree instruct the makers, and point the direction of further progress (namely, a scientific examination of the tonal capacities in every direction, such as sustaining power, volume and quality of tone, together with mechanical precision and solidity of construction) is not likely to be made. We have already shown that there ought to be at least two kinds of judges of instruments—scientists, testing them with instruments of precision; and artists, testing them by ear and musical feeling. To this might be added yet a third class—piano makers, or makers of violins, etc., in such a way that a jury of makers of instruments of corresponding kind would pass upon every class of instruments. When it was supposed that all the makers would be in the Fair, it was not thought possible to obtain a jury of the latter kind; but this withdrawal simplifies matters, and the manufacturers who have gone out might very well be made to serve as a jury of experts upon the work of their competitors who have and still do insist that they desire competitive awards. If the totality of the award to any firm were made to depend upon the average of three results independently arrived at (the tonal experts' artists' and makers'), why would not this form an award of real value and of relative impartiality? It seems to us that it would.

There is also another suggestion which Music, respectfully and without offense, commends to the attention of the

ADELINA PATTI
AND
THE KIMBALL PIANOS



W. W. KIMBALL CO.
CHICAGO, ILL.

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti

W. W. KIMBALL CO.

WAREROOMS; KIMBALL HALL.

WABASH AVE., NEAR JACKSON ST.

trade. If the history of former expositions has shown the relative futility of lying and dishonesty, why might it not be well for once to permit the instruments this time to take their course in competition without the slightest attempt to interfere with the course of impartiality? Who knows but that all would come out better, and, certainly, at less expense, under such a system, than under a system of scramble and log-rolling, such as prevailed, for example, at Philadelphia? Why not fall back upon the radical maxim of Ben Franklin, "Honesty is the best policy?"

EDWARD P. MASON ON THE WITHDRAWAL

As soon as the rumors of trouble at Chicago became current, Mr. Edward P. Mason, president of the Mason & Hamlin Company, came to Chicago and carefully looked the ground over. Directly upon his return to New York, the following letter appeared in the New York *Evening Post*, and has since been reproduced in many other papers. It bears out MUSIC's impression of the fairness and high-minded spirit of the management of the Fair, in a very satisfactory manner.

SIR: Concerning the withdrawal of certain eastern piano makers from the Chicago Fair, permit me to say that I have just returned from Chicago, and it is my firm belief that the charge of unfairness towards New York exhibitors is wholly unwarranted. Having made an endeavor to get at the truth, in this matter, I am satisfied that eastern exhibitors, with one or two exceptions, have been treated with perfect fairness. Indeed, there is noticeable a broad and honorable spirit which pervades the whole management, and I, for one, feel that if underhandedness is ever to be barred out from a world's fair it will be at Chicago.

Dissatisfaction with space allotted is not a sufficient reason for the withdrawals. If any exhibitors were dissatisfied with space assigned them, they had plenty of time to consider the matter, and need not have accepted the same—as was formally done by all who now withdraw. While our

THE GEORGE W. LYON CONCERT ^A_{ND} DRAWING ROOM GUITARS.

This is a radical improvement in Guitars, whereby the modern principles of resonance are applied to this attractive instrument with the result of securing

MORE AND BETTER TONE.



Fig. C.

Figure A. shows the TONE CHAMBER

Which is applied directly under the bridge, for the purpose of increasing the volume and singing quality of the tone. The large figure shows the location of this chamber the sound ing board being cut away so as to permit it to be seen.



Fig. A.

The George W. Lyon DUPLEX BRIDGE,

Figure B., affords a much more firm bearing of the strings upon the bridge than formerly. Here again are secured



VIBRATION

AND

SONORITY

to a degree previously unknown.

By the addition of the **TONE CHAMBER**, the quality of tone is rendered much more singing in quality than ever before known in an instrument of this class.



Fig. B.

One of the best orchestral leaders in the world, upon hearing one of these instruments played in an adjoining room, mistook it for a harp, so much is the tone increased over the usual guitar tone.

The tone chamber also greatly strengthens the instruments, enabling larger strings to be used if desired, and prolonging its life far beyond the usual wear of a guitar.

Made in Three Sizes—Drawing-Room, Parlor-Concert, and Concert-Grand Guitar.

LYON & POTTER,
174 & 176 Wabash Ave., Chicago.

company had not sufficient space in which to properly display our instruments, yet considering what others received, we were satisfied. Considering the very difficult task of fairly assigning space, we feel that it was done as well as could be expected.

The real grievance is probably due to the system of special awards. By that system awards are to be given for specified points of excellence which constitute an advance in piano construction, or which clearly indicate superiority. We do not understand that it is the intention, as has been stated, to give an award for a trivial improvement. The improvement or point of excellence must be of an important nature. My company considers the system eminently just and proper, whereas a system of general awards is impracticable. The makers who have withdrawn had great opportunities at Philadelphia in 1876, and made the most of them—the awards secured at that time being of great commercial value. That is all right—but some of us did not make pianos then; and some of us have in recent years effected improvements of an important nature. The younger makers have a right to the opportunities which are now offered. Let us have fair play.

The intimations that discrimination is being shown Chicago makers, and that the latter are acting dishonorably, are most undignified and uncalled for. I am convinced that the officers of the Fair will do all in their power towards fairness, not only as to awards, but as to everything else.

EDWARD P. MASON,

President Mason & Hamlin Organ and Piano Co.
NEW YORK, February 15.

PIANO MAKER'S AS EXPERT JURYMEN.

Mr. Henry F. Miller holds that it is not possible to obtain an examination of musical instruments, and particularly of pianos, which will be at the same time impartial and capable. He says that artists are largely actuated by prejudice and small whims, whereby they are apt to condemn an

A GRAND OPPORTUNITY!

HAVE YOU EMBRACED IT?

\$5,000 in Cash, Columbian Fair Prizes

TO BE GIVEN BY THE—

YOST WRITING MACHINE COMPANY

As to the Machine—



The New Yost, you will remember, is the champion of many new and wonderful ideas: Centre-guide Alignment; non-wearing Loose Bearings; Velocity touch; direct printing without ribbon; easy keyboard, etc. If you would understand its rapid march into popularity, and why it is head and shoulders above the patched up models of other style machines, send for our handsome illustrated catalogue.

As to the Prizes—

If you wish to advance the standard of typewriting, as the New YOST now for the first time permits, by all means learn upon it, for you will, at the same time, master the other machines and, perhaps, enrich your purse handsomely. **\$5,000 in cash will positively be distributed by the judges at the World's Columbian Fair, as follows:**

- One Grand Prize of \$1,000**—For the best exhibition of tabulated work dictation, etc.
- 10 Prizes of \$100 each**—For the best original essays, subject "Typewriting as a Fine Art," etc.
- 20 Prizes of \$50 each**—For best speed on memorized sentence and dictation.
- 20 Prizes of \$25 each**—For the best transcripts of legal matter, fancy designs, etc.
- 50 Prizes of \$10 each**—[To pupils in typewriting schools only] For best essays, legal transcripts, fancy designs business letters, etc.
- 10 Prizes of \$100 each**—To proprietors of typewriting schools whose respective pupils obtain the largest number of above prizes.

Write for full particulars and conditions.

MERCHANTS EXCHANGE NATIONAL BANK,
257 BROADWAY, N. Y.

This is to certify that the Yost Writing Machine Co., 71 Broadway, New York, has made a special deposit with this bank of \$5,000, subject to the draft of the Committee to be appointed by the Judges on Typewriters at the World's Columbian Fair at Chicago, Ill., in 1893, as described above.
A. S. APGAR, CASHIER.

New York, June 20th, 1892.

**YOST WRITING
MACHINE CO.**

71 & 73 Broadway,

NEW YORK.

instrument for lacking some little peculiarity of touch or mechanism or tone quality, which may be of no essential relation to the value of the piano in a deep sense. Scientists, he says, are not competent to test the tone quality in the manner proposed in a late number of *MUSIC*. "Nobody but a piano maker," says Mr. Miller, "can satisfactorily judge of a piano, because the piano maker alone has given to the subject, its difficulties and methods, the attention necessary to enable him to make a complete judgment."

From this verdict *MUSIC* feels compelled to dissent. If one were to believe what he is told about pianos by other makers, he would conclude with the Psalmist that "all men are liars," or that there is no such thing as a good piano made. Weber holds that the Steinway tone is a mistake, and that the ideal piano for the home will have a very different piano tone. Miller holds that while the Masons are gentlemen, their pianos leave much to be desired; and as for the Chickering, it is well known that the Miller piano has taken the concert place which theirs used to hold. Steinway holds, it is believed, that when we come down to strict facts there is only one good piano in the market. Chickering holds, it is thought, that there is now, and never has been, more than one really fine piano—and this one is not made in New York. A gentleman who spent an evening lately with that veteran warhorse of the piano trade, Mr. Frank H. King, was occupied half the evening in being educated to observe the superiority of the Wissner upright for concert use to a concert grand by another maker. And so one might go on by the hour.

Men are not now principally engaged in resigning nominations for congress in favor of other men whom they believe more competent; clergymen do not object to be nominated for bishops; and captains are quite ready not to pass over a nomination for a generalship in favor of some more competent person. "Every man," the German proverb says, "is nearest unto himself." He knows his own ideals, his own good intentions, and his merits. He is not so sure of the corresponding points in his neighbor.

The Virgil Practice Clavier

THE ONLY PERFECT ALLY OF THE PIANO FOR
TEACHING AND PRACTICE.

Used and Recommended by the Greatest Artists and Teachers.

A Power in the Mastery of all
Technical Difficulties and in
Memorizing Pieces.

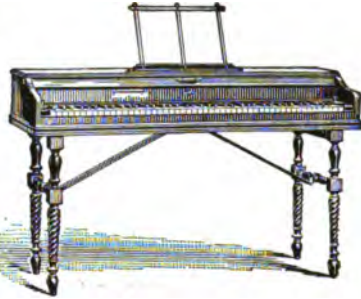
New Departure.

CLAVIERS RENTED AT A DISTANCE,
with privilege of PURCHASE ON EASY
PAYMENTS after three months' trial.

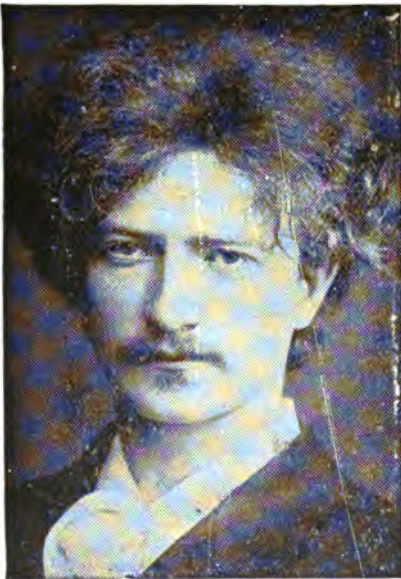
First quarter's rent applied on purchase.

Send for circular concerning RENTAL
PURCHASE PLAN.

Special prices to teachers on instruments for personal use.



New Illustrated and Descriptive Catalogue and Professional Opinions
sent free on application.



WHAT PADEREWSKI

THINKS OF THE
CLAVIER:

MONTREAL, Feb. 11, 1902.

DEAR SIR:

I have been much pleased with the Practice Clavier you so kindly placed at my disposal during my stay in New York, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice. I shall be glad to take one of your instruments with me to Europe, and will miss no opportunity to recommend your invention to artists and intelligent students of the piano.

Yours truly,

A large, elegant cursive signature of Ignacy Paderewski. The signature is written in dark ink and features a prominent, flowing flourish at the end.

THE
VIRGIL
PRACTICE
CLAVIER
CO.

26 W. 15th St.,
New York.

And hence, while MUSIC gladly chronicles the progress of altruism in the piano trade, as between the makers and the public, it is not so evident as between the makers and each other. Every man has his peculiar ideals. The vividness of this inner idea makes him apt to undervalue the evidences of a different but equally valid ideal in his brother's work. Mr. Miller expects too much.

And yet there is a way. Every piano might be intrusted to a committee of experts, consisting of its own makers. These would examine it and write its award. They made it and they understand what it is. Nobody else knows its weak points as they do. Why not, then, have them say something like this: "My upright piano is the best combination of good qualities that is now in the market. The sounding boards are of the first grade, and bought at a high price by the gross. Some of my workmen practiced piano making in the Garden of Eden, and have been continually engaged in the business ever since. I feel therefore that if there be any merit in tradition and in strict gathering up of the wisdom of the past—there can be but one, and that one I have. You hear ME."

Or like this: "My upright pianos represent the highest triumph of scientific machinery applied to tone production. My iron is cast the hardest, my lumber planed the smoothest, my tuning pins driven tightest, and my sounding boards crowned the most reliably of all instruments now before the public. Moreover, while the tonal qualities are good enough for kings and queens, the prices are 'for the people and of the people.' You hear ME."

Or this: "My pianos are made to sell. The cases are very handsome, though I do not pay very much for them. My iron is well gilded in all the places that show, and in all respects I have taken care to produce an instrument which will please the uneducated eye, and, if possible, take in the trained expert. Between ourselves, I do not pretend (outside of advertisements or a pending sale) to have such tonal qualities as Weber, Steinway or Chickering; I make a piano to sell. Unfortunately, I am succeeding rather too well, inasmuch as I am more than 400 instruments behind my

TENTH EDITION NOW READY.

How to Understand Music

By W. S. B. MATHEWS.

In Two Volumes. 8vo. 200 Pages Each.
Per Volume, \$1.50.

CONTENTS. VOL. I. *Object Lessons.*

Lessons in Musical Phraseology.	Studies in Classical Music.
Lessons in Musical Form.	Studies in the Romantic.
Studies in the Content of Music.	Studies in Song.
Studies in Art.	Biographical and Miscellaneous Sketches.

CONTENTS. VOL. II. *Essays.*

Franz Schubert.	The Tonic-Sol-Fa as an Educational Factor.
Berlioz.	Self-Culture in Music.
Wagner.	The Greek Drama and Modern Opera.
Psychological Relations of Music	Birdseye View of Musical History.
Theory of Piano Teaching.	
The Tonal System and Temperament.	

These volumes have been indorsed generally by the entire musical profession as among the most suggestive and valuable that a young student can possess.

Volume I, published in 1880, has passed through ten editions.

As an example of the estimation in which it is held by many, the following extract from a private letter by an eminent professional gentleman is subjoined:

"FEB. 7, 1892.—Permit me to express the gratitude my wife feels for the inspiration and assistance she has derived from the two volumes of your 'How to Understand Music.' For eight years without a piano, living in the country where advantages are limited, she became discouraged. A fine instrument and a library of classical music appeared only to increase her difficulties. I am not a musician, and so do not understand the *why*, but I *know* that your books have enabled her to make very great progress in her studies during the past year. I must also thank you for the ideas that have enabled me to appreciate music as I never hitherto have done."

SOLD BY ALL MUSIC DEALERS AND BOOKSELLERS.
SENT BY MAIL, POST-PAID, ON RECEIPT OF THE PRICE.
THE TWO VOLUMES TOGETHER WILL BE SENT FOR \$2.50.

Address W. S. B. MATHEWS, 240 Wabash Ave., Chicago

orders, and if I advertise I cannot begin to keep up with the demand. This proves that my piano is the best now made. *Vox populi vox Dei.*"

And then a final summing up of the committee: "The undersigned group, judges of awards, beg to submit the accompanying report, in which the good and bad points of all the instruments are made known by those truthful Jameses, the respective makers. No such valuable contribution to scientific progress has ever before been made at any international exposition. If the public is able to deduce from this report good advertising material, or any exhibitor to claim an award superior to that of some other exhibitor, your judges are unable to find it, and they submit this report, therefore, with great confidence, as likely to occupy the attention of students for ages to come. We have accomplished the great end of language, which by so great a master as Talleyrand was said to be 'to conceal thought.'"

THE IDEAL HOME PIANO.

To the musician who examines pianos of one make after those of another, until all have been tried, few things are more singular than the wide differences of tone-quality which exist between them. Leaving out of the question the merely commercial pianos, where the average traits of a piano are mainly in question, even among the first class pianos very wide differences exist, and these not as between better or worse, but as between one *kind* of tone and another kind, both, we will say, equally good in themselves considered. Among the leading pianos there are, perhaps, none having a quality of tone more characteristic than the Weber. This was the hobby of the late Mr. Albert Weber, who founded the business more than forty years ago. Weber had been a practical musician, an organist, 'cellist and a very good pianist, but he had always recognized the innate poverty of the piano tone of those days. The idea occurred to him that while others had been occupied with the mechanism of the piano, its solidity and the like, the

MATHEWS'

Studies in Phrasing

*Have You Ever Used These Valuable and Standard Works?***1. FIRST LESSONS IN PHRASING. \$1.50 "Net" (book discount, not sheet music).**

For use in the SECOND GRADE. This work consists of little pieces by the very best writers for children, such as *Gurlitt, Lichner, Schumann, Reinecke, Kullak, Reinhold, Gayrros, Al. Foerster*, and others. There is an introduction, with directions as to method of study, principles of phrasing, etc. All the pieces are carefully annotated. This selection covers the entire poetic and lyric side of the playing after the very first lessons up to the end of the second grade, and, perhaps, the beginning of the third.

2. STUDIES IN PHRASING, MEMORIZING AND INTERPRETATION. \$1.50 (sheet music). Order "Mathews' Phrasing, Book I."

For use in the THIRD GRADE. This is the book which has been longest before the public, making so great a success as to lead to the other two books. It consists of selections from *Heller, Haydn, Mozart, Schumann and Moszkowski*. It covers the poetic and lyric side of the playing from the beginning of the third grade to about the middle of the fourth. The most difficult pieces in it are the *Moszkowski Serenata*, and two from *Schumann's "Forest Scenes."* It begins very easily. Throughout, pieces in legato style are contrasted with those in light, staccato style, in order that the wrist may be kept light and flexible, and the playing not degenerate into the heavy and tedious style so usual when only legato cantabile playing is practiced for some time. All the pieces are carefully annotated, and the selections are made for the purpose of educating the pupil's musical taste through their unconscious influence. Experience shows that these results invariably follow the study of this work in the manner indicated by the author.

3. STUDIES IN PHRASING. Book II. \$1.50 "net."

FOURTH GRADE AND BEGINNING OF THE FIFTH. This work is a continuation of the preceding, beginning with selections from the *Mendelssohn "Songs without Words,"* and including such pieces as the *Bach Loure in G, Chopin Nocturne in E flat, pieces by Schumann, Rubinstein Melody in F, Schubert Menuette*, and others by poetic writers. All these are well annotated, and the order is arranged with reference to the due balance of good qualities in the playing. This is the best collection of poetic pieces by the best writers that has ever been made for teaching purposes. The lyric type predominates, but all styles of poetic playing are included.

PUBLISHED BY

THEODORE PRESSER, 1704 Chestnut St., Philadelphia.

OTHER WORKS BY MR. MATHEWS:

HOW TO UNDERSTAND MUSIC. Vol. I. (Introduction to Musical Aesthetics.) \$1.50.

HOW TO UNDERSTAND MUSIC. Vol. II. (Essays and Miscellanies.) \$1.50.
DICTIONARY OF MUSIC AND MUSICIANS. Concise. 80 Pages. \$1.00.

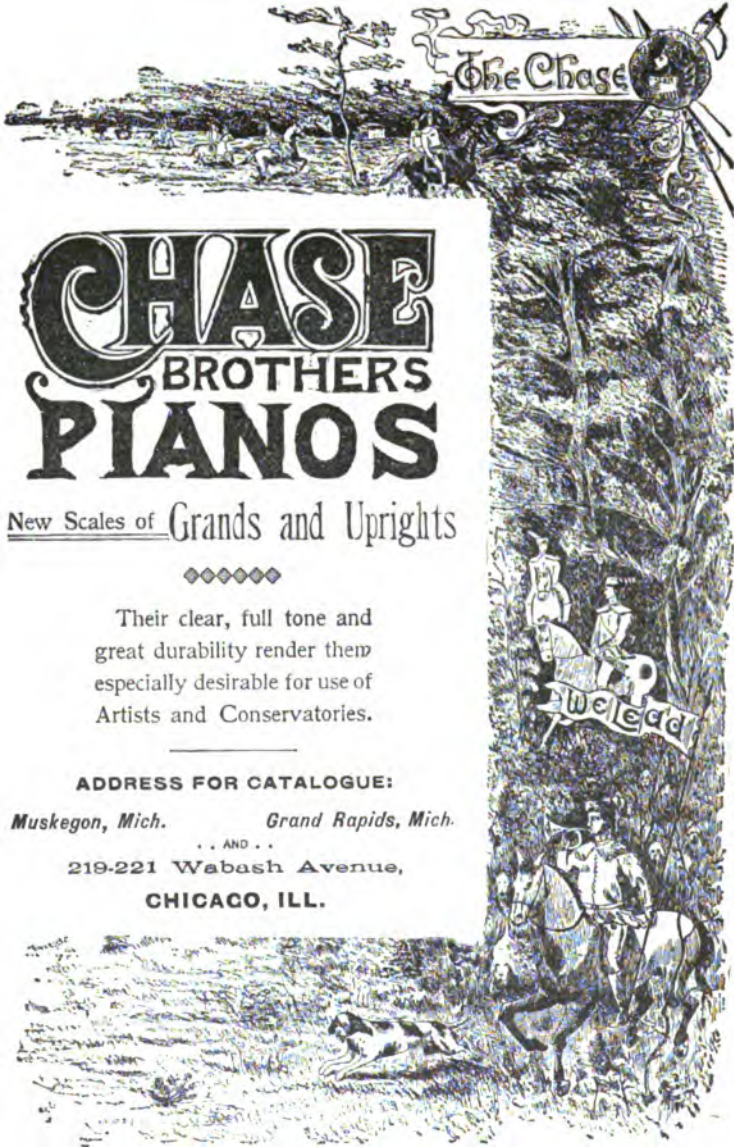
very central element of the whole thing, the *tone*, had been neglected. At length this idea gained upon him to such a degree that, after certain preliminary studies, he apprenticed himself to a piano-maker, in order that after having acquired the art as it was then practiced by its best representatives, he would be in a position to start where their efforts had left off, and impart to the art of piano making an entirely new impulse.

The tone he desired was a *pure, full, round, sympathetic singing quality*, which would resemble the voice, and be wholly free from any kind of metallic quality whatever. To this end he kept down the element of metal in his instruments to the smallest limits consistent with solidity, and in all the scales, selection of material and in the voicing he had this one ideal in mind.

He gained his point at the start. Musicians, and particularly singers, testified in the amplest terms that the new instruments were peculiarly grateful to the voice. They became the ideal pianos for accompaniments, and were used by operatic singers to the exclusion of all other American pianos. The Centennial exposition by a handsome award merely emphasized this verdict, and the sale of many thousands of instruments in forty years has shown how thoroughly the general public has come to the same way of thinking.

In spite of the death of the great master who designed this musical instrument, his ideal of tone still rules, and as far as possible all improvements are rejected except in so far as they tend to render this peculiar tone-quality more perfect.

What Weber aimed at was the production of the *ideal piano for the home*. This is the reason of all its peculiarities. And this is the reason of its standard popularity. The great factory of the firm, on Seventh Avenue, New York, was visited recently by a representative of Music, under the guidance of that bundle of energy, the young Albert Weber, and it was evident that whatever other makers may be doing, Weber is still at the fore. A great variety of new styles was shown, and the instruments bore the same unflinching stamp of Weber singing quality of tone. It is a splendid example of an idea consistently carried out.



CHASE
BROTHERS
PIANOS

New Scales of Grands and Uprights

◆◆◆◆◆

Their clear, full tone and
great durability render them
especially desirable for use of
Artists and Conservatories.

ADDRESS FOR CATALOGUE:

Muskegon, Mich. Grand Rapids, Mich.
... AND ...
219-221 Wabash Avenue,
CHICAGO, ILL.

THE CHASE BROTHERS' GRAND PIANO.

Not a little attention was attracted early last month by the Chase Brothers Grand, which was heard at a concert in Central Music Hall, under the able fingers of Mr. Hyllested. This instrument represents the fruits of many years earnest study and experiment.

Chase was the pioneer piano maker west of the Alleghenies, more than thirty years ago. With rare foresight he estimated the future of the west at its proper value. Beginning with square pianos, he soon acquired for his instruments a reputation for honest construction and reliable qualities. The upright came later, and in this department he made a number of valuable improvements, and succeeded in establishing for his instruments an honorable and very profitable reputation. His first experiment in the direction of grand pianos was made ten years ago but not until the present season has he been in position to bring his grand before the public on its merits as an artistic product. A careful examination of this instrument has convinced many experts that it possesses original merits of a decided character.

The scale is even, the tone firm and singing in quality, and very musical. The action is agreeable, and the cases admirable in design. All his life Mr. Chase has been an original experimenter, and he does not care to follow tamely in the footsteps of his predecessors, until he has settled for himself that there is no better way. For this reason all his instruments have individualities of tone and construction; the grand no less than all the other styles. And, as the Chase brothers are not withdrawn from the Fair, there will probably be opportunity to hear these instruments at their best, as well as for them to gain for themselves the international commendation which is their due.

4 POINTS OF SUPERIORITY

OF THE

Celebrated

“Conover”

Pianos.

 **PURITY AND SWEETNESS OF TONE.**

 **SCIENTIFIC CONSTRUCTION.**

 **DURABILITY.**

 **BEAUTY.**

(THE ONLY STRICTLY
HIGH GRADE PIANO
MANUFACTURED
IN CHICAGO.)

Chicago Cottage Organ Company

SOLE FACTORS

(THE LARGEST DEALERS IN PIANOS AND ORGANS IN THE WORLD)

WHOLESALE AND RETAIL WAREROOMS

215 WABASH AVE.

SECOND FLOOR

THE MENDELSSOHN SUITES FOR Cello, by Edgar S. Kelly.

I. N. CAMP on the Withdrawals from the Fair—Is Public School Music a Fad?

THE HARDMAN PIANO

182-184 WABASH AVENUE, CHICAGO.

VOL. III.

NO. 6.

MUSIC

A MONTHLY MAGAZINE

W. S. B. MATHEWS, EDITOR AND PUBLISHER

APRIL, 1893.

Frontispiece. Portrait of Paderewski.
Bach-Schumann 'Cello Suites, 612. EDGAR STILLMAN KELLEY.
A Successful Chorus Choir, 621 (Portrait). TRAVELLER.
Karl Formes. (625) (With Portrait). ANNA COX STEPHENS.
"B'Huet Gott." From the German, 636. JEANNETTE HESSE.
The Mendelssohn Club of Philadelphia, 646. JOHN BUNTING.
Wagner and His Work, 654. HENRY BADGER.
Musical Notations, 666. (Illustrated). For Musical Literary Clubs.
"Ganga's Wooling." Libretto, from "Ramayana," 675. W. S. B. M.
The Violin and Its Ancestry. (Illustrated). W. FRANCIS GATES.
Is Public School Music a Fad. W. S. B. MATHEWS.
An Old Lady in Mexico, 702. ELIZABETH S. LATHROP.
Rules of Expression. (Continued). RICHARD WELTON.
EDITORIAL BRIC-A-BRAC: Paderewski; Chicago Apollo Club, Etc.
ANSWERS TO CORRESPONDENTS. Progressive Exercises; Methods
of Making Staccato Touches.
REVIEWS AND NOTICES: Guide to Chicago; Music for Piano and
Liszt Organ; New Music.
TRADE DEPARTMENT: Mr. I. N. Camp on the Withdrawals of Piano-
Makers from the Fair—The Conover Piano—The Orser Har-
monic Organ—A Great Piano Center.

CHICAGO: 240 WABASH AVENUE.

Single Numbers
30 Cts.

Room 38.

Yearly Subscription
\$8.00.

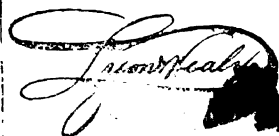
NEW YORK, PARIS, AND LONDON: BRENTANO'S.

Entered at the Chicago post-office as second-class matter.

KNADE PIANOS, :: FISCHER PIANOS,

HAZELTON PIANOS :: :: ::

MCCAMMON PIANOS.



Our seven salesrooms, all upon one floor, display every grade of Piano from the lowest to the highest. Inspection invited.

Salesroom: 15

State St., cor

ice St.

The Weber Upright Piano,

THE IDEAL PIANO FOR THE HOME.

WISSNER



PIANOS

◀◀◀◀◀◀◀◀

HIGH GRADE 

MODERATE PRICE

AN UNEXAMPLED SUCCESS

The WISSNER UPRIGHT PIANO is the result of many years' careful study and experiment, working to one certain end—namely, the production, at a moderate price, of an instrument which in

SWEETNESS AND VOLUME OF TONE,

ENDURANCE OF TONE UNDER HARD USAGE

AND CAPACITY FOR STANDING IN TUNE

is equal to the pianos of any makers, not excepting those which are sold at the highest prices. The Wissner Upright Piano is not a mere commodity, but a MUSICAL INSTRUMENT, with a sensitiveness which responds to the requirements of the most exacting artist.

FACTORY AND SHOWROOMS:

294, 296, 298 and 302 Fulton St., Brooklyn, N. Y.

BULLETIN.

The fourth volume of *MUSIC*, beginning May, 1893, will be very largely devoted to World's Fair matters. The musical exhibitions and the performances of music of every kind will make up a totality of rich material such as no periodical has ever before had the opportunity of exploiting in a similar compass of time. Illustrations will be freely used and the subscribers may depend upon monthly installments of musical material of **great present interest and permanent value.**

But while a large space will be given to the Fair and its musical relations, this will by no means impair the fullness of the practical miscellany, editorial and other; and many very valuable and interesting contributions are in hand which will be given during the the same period. The first of these, "Beethoven's Immortal Beloved," from the German of Mariam Tenger, by Caroline T. Goodloe (owner of the exclusive right of translation in America and Germany) will appear in *MUSIC* for May. A translation of Beethoven's Note Book, by Mr. Benjamin Cutter, will be carried along as a serial after the completion of the *Rules of Expression*. The May number will contain a "Chat upon Music Teaching" by the celebrated composer, Mr. Moritz Moszkowski; also an elaborate essay upon "Liszt" with numerous illustrations. The teacher's department and that of reviews and notices will be augmented.

As there are many not previously subscribers to *MUSIC* who desire to secure the World's Fair volume, subscriptions will be received singly or in clubs for six months—May to October, 1893, at the usual yearly rates. See also offer to canvassers desiring to come to the Fair. Sample copies will be furnished to a limited extent for canvassing.

CLUB RATES.

Music and Music Review (\$100) both	\$3.25
Music one year, and a copy of Mathews' Popular History of Music , post-paid, (\$2.00)	\$3.50
Music and The Etude (Mr. Presser's periodical),	\$3.75
Music and The Kindergarten Magazine , one year,	\$4.00
Remit by check, draft or P. O. money-order.	

Address

W. S. B. Mathews, Publisher,
240 Wabash Ave., Chicago.

WANTED: Copies of *MUSIC* for December 1891 for which 50 cts. each will be paid.

DO YOU WISH TO COME TO THE WORLD'S FAIR, FREE ?

If So Read The Following Great Offer:

**An Agent Wanted in Every
Town of 1500 Inhabitants
and Upwards.**

For twenty-five subscribers to Music at \$3.00 each, (Total \$75,000) I undertake to pay your expenses in Chicago for one week at the Fair. Namely as follows:

Lodging, breakfast and supper, six days at one of the best hotels where these are afforded at \$2.50 per day. Six days admission to the Fair, six lunches on the grounds at fifty cents each, and extra admission to concerts, or other accessory attractions amounting to \$1.50, and \$2.50 for other expenses, such as catalogues etc. Total \$25.00. In addition to which I undertake to engage your quarters and notify you in advance exactly where you will be entertained.

**Do you
wish to lodge more
Elegantly.**

In case you desire to stop at a more expensive hotel, you may send 30 subscribers, and \$90.00, and the hotel appropriation will be increased to \$20.00 for six days. Or you can extend the time to a corresponding extent.

**If you do not
get the full number
of Subscribers**

You can send what you get, provided this offer will not be good for a less number of subscribers than fifteen, and make up the missing sum out of your own pocket, at the rate of \$1 for each name lacking of the 25 originally called for.

**Bound
Volumes**

In many cases you will be able to secure subscribers to the entire series, from January 1892 (the first two issues of Music being out of print and unattainable at any price) I will furnish you bound volumes (from January 1892) at the rate of \$2.25 each. In this case you charge for the three volumes already completed \$2.25, or \$6.75 in all. Add to this one year, \$3.00, total \$9.75, which counts you as three subscribers in the list of twenty-five, and gives you a credit of \$3 towards your Fair expenses.

**Three days
at the Fair.**

In case you do not succeed in getting the full list and are not able to pay additional from your own pocket, I will take 15 subscribers and give you expenses for three days, amounting to \$15.00.

**Work will
do it.**

One canvasser last year took 23 subscribers, at \$3.50 each, in a small city of 18,000 inhabitants. All these were among his own pupils.

Sample Copies for canvassing will be sent.

Address, W. S. B. MATHEWS.

Publisher of Music. Chicago

SUMMER CLASS FOR TEACHERS.

NORMAL CLASS IN MASON'S TECHNIC, AND THE PRINCIPLES OF TEACHING.

In response to many requests Mr. W. S. B. Mathews will conduct in this city, July 8 to 20th a Normal Class for Piano Teachers, the central object of which will be to afford information regarding the method of applying Mason's Technics.

This original and comprehensive system of acquiring key-board mastery of the piano forte, and at the same time promoting musical habits of thought, has lately been taken up by many teachers in all parts of the country without previous practical experience in it. It is for the benefit of such as have not found all parts of it clear that this class is undertaken.

There will be ten lecture lessons, each occupying nearly two hours: they will be both practical and theoretical. What the director will seek to do is to enable every member of the class to perform the exercises properly, especially the two finger exercises and octaves, (in which the greatest uncertainty existed) and to comprehend the system as a whole in its parts and interdependencies.

The fee for this class will be \$10.00 for each pupil, and it will be necessary to register in advance.

Mr. Mathews will be able to undertake a very few private lessons, at a fee of \$400 per hour, \$2.50 per half hour. There will be assistants able to give instructions in any grade desired.

It is hoped that Dr. Mason himself will be able to be present and lecture at least once or twice, but owing to his uncertain health it is not possible to promise. The class is undertaken with his approval, and if he is able to be present he will be so.

In consideration of the varied and distracting demands upon the attention this year, classes in other subjects will not be provided unless requested by at least twenty student in each class at \$5.00 each. Should there be this demand, classes will be provided in harmony, musical history, and a class in musical literature. Conducted upon the plan of "How to Understand Music."

The undersigned is not able to undertake to supply boarding places in advance, owing to the great difficulty of deciding which of many places would suit the taste of individual pupils. But when the pupil is here she will be helped in finding a suitable place as far as possible. And in spite of the Fair, there will be plenty of places upon the West Side of the city where comfortable places can be secured at a reasonable price.

AMERICAN CONSERVATORY OF MUSIC.

CHICKERING HALL, CHICAGO.

Cor. Wabash Ave. and Jackson St.

ANNOUNCEMENT!

A Special Normal Session of four weeks, beginning Thursday, July 6, and ending Wednesday, August 2, will be held at Chickering Hall.

The Course has been arranged with special reference to the needs of teachers of the Piano, Voice, Harmony and Music in public schools. Among the eminent instructors and lecturers engaged are J. J. Hattstaedt, A. J. Goodrich, S. W. Mountz, Harrison M. Wild and others.—Piano, Vocal and Chamber Music Recitals. Terms extremely moderate.

Good boarding places secured for members of the Session.

All the members of the Faculty will remain in Chicago during the term of the Normal session.

Thirty-eight eminent instructors.

Piano, Voice, Violin, Organ, Violoncello, Harp, Flute, Cornet, Clarinet, Trombone, Mandolin, Zither, Guitar, Banjo, Harmony, Counterpoint and Composition, Elocution, Delsarte.

Conservatory open all Summer. Fall term begins September 7. Special circular mailed free on application.

AMERICAN CONSERVATORY,

CHICKERING HALL,

Wabash Ave and Jackson St.

CHICAGO, ILL.

MILWAUKEE SCHOOL OF MUSIC

422 BROADWAY, MILWAUKEE, WIS.

Harmony Lessons by Correspondence given by

J. C. FILLMORE, Director.

Mason's School of Octaves, Chords & Bravoura

The fourth and concluding volume of Dr. Mason's great work is at last ready and has been delivered to the advance subscribers.

A GREAT AND EPOCH-MARKING WORK.

In this work the entire principles of octave playing, bravoura and chords are exhibited in a delightfully clear manner, and upon principles of study first formulated by Dr. Mason twenty years ago, but now elaborated and much more fully treated. *A Work which Every Piano Student Ought to Have.* Price, \$1.00.

Address, Theodore Presser, 1704 Chestnut St., Philadelphia.

Lightness, Solidity, Durability, Permanence of Alignment, Interchangeable Carriages, Manifold Power, Speed, Ease of Manipulation, Touch, Improved Ribbon Speed and other points in its General Superiority, make



THE —————

“Densmore”

THE WORLD'S GREATEST TYPEWRITER.

☛ This is the Universal Verdict of all who have seen it, and will be yours if you will investigate thoroughly.

Send for descriptive circulars, naming this magazine: We want every Operator of every machine and every person interested in Typewriters to know the “DENSMORE.”

Address

THE DENSMORE,

333 The Rookery, - - - - CHICAGO, ILL.

TO STUDENTS IN SINGING.

The Undersigned proposes to spend six months, May to October, in Chicago, and will undertake the instruction of a limited number of

PUPILS IN SINGING,

at the rate of \$50 per quarter.

I now have room for four additional engagements.

For further information and registry, address as below:

Clement Tetedoux, 40 W. 22d St., New York City.

MUSIC

To save patience and wealth use MacMaster's Patent Tune Revealer and Music books. Tunes and accompaniments learned in one hour. Circulars FREE.

Prof. Jas. MacMaster, 226 State St.

KLAUSER^{MUSIC}INSTITUTE.

MILWAUKEE, WIS.



A New School of Music Education, founded on the Principles set forth in the

SEPTONATE.

Instruction in all branches of music. Unity of principles and methods in all departments. This institute comprises a music school in six grades, a special department, and a normal department. For further particulars address:

JULIUS KLAUSER,
Milwaukee, Wis.

THE KINDERGARTEN MAGAZINE.

It gives the the brightest and best in educational literature, interpretations of the sunny philosophy of Froebel, suggestive songs, games and stories, contributions by writers and workers of national reputation.

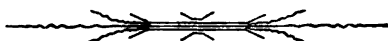
THE NATIONAL ORGAN OF KINDERGARTENERS.

Yearly Subscription \$1.50.
Single Numbers 25 Cents

ANDREA HOFER, AMALIE HOFER,
EDITORS AND PUBLISHERS,
Woman's Temple,
Chicago.

POET-LORE.

A MONTHLY MAGAZINE OF LETTERS.



No other American Magazine gives so much matter, both useful and entertaining, in the special field of Letters. All who are interested in literature and literary study will find **POET-LORE** a helpful guide and friend.

Plans for the study of Shakespeare, Browning, Tennyson, and other poets upon the undogmatic and comparative line of work instituted by **POET-LORE** will continue to be a trait of the Magazine.

In the January number of **POET-LORE** will appear the first installment of a new narrative of Shakespeare's stage life. It will be cast in a fictitious form, and entitled:

GENTLE WILL, OUR FELLOW. Written 1626, A. D., by John Heminge, Servant of his Gracious Majesty King Charles I. Edited in 1892, A. D., as "all through feigned, is true," by F. G. Fleay, Servant of all Shakespearean Students in America, England, Germany or elsewhere.

Send for Descriptive Contents-Circular.

Yearly Subscription, \$2.50. Single Numbers, 25 Cents.

Orders received by all News Companies and Booksellers, or may be sent to the Publisher.

POET-LORE CO., 196 Summer St., Boston, Mass.

PIANOS — THE WORLD RENOWNED — PIANOS

EMERSON

Finest
Tone,
Best Work
and
Materials.

Sold and
Rented,
Moderate
Prices,
Easy
Terms.

BOSTON.

NEW YORK.

CHICAGO.

Established 1849.

The EMERSON PIANOS have been represented in Chicago and the West for nearly forty years, and their sale has increased to such an extent, that in order to bring them in more direct contact with customers, the company has opened its warerooms at

218 Wabash Avenue.

This Company was established in 1849 by the late William P. Emerson and has grown and prospered, until it stands to-day among the,
Largest and Most Successful,
piano manufacturing establishments in the country.

60,000 Purchasers Testify to Their Excellence.

We solicit for our pianos a critical examination.

Several bargains in pianos slightly used.

Will accommodate time purchasers.

EMERSON PIANO COMPANY,

218 Wabash Avenue.

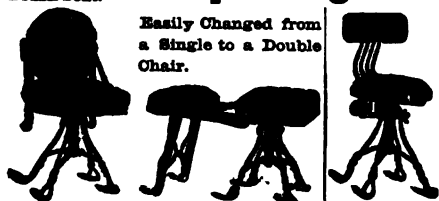
The Andrews' Metal

ADJUSTABLE DUET Elegant, Light
Indestructible.

In Brass, Antique, Cop-
per or Nickel. Wood or
Push Seat.

PIANO CHAIRS

Easily Changed from
a Single to a Double
Chair.



A. H. ANDREWS & CO, Mfrs.

215 to 221 Wabash-Av., Chicago.

THIS

"ADJUSTABLE"

Is a Perfect

TYPEWRITER-CHAIR

As Well as

PIANO.

A NEW DEPARTURE

IN DESIGNS FOR

UPRIGHT PIANOS.

It has been the dream of designers in all past efforts to break up the box-shape appearance of the upright pianoforte of the musical world.

Every one interested in correct art in such matters will recognize the superiority of the new style shown by

HENRY F. MILLER & SONS PIANO CO.

156 Tremont St., Boston.

New Illustrated Catalogue, showing all the new designs, sent free on application.

ARTHUR P. SCHMIDT,

154 TREMONT ST., BOSTON, MASS.

 MUSIC PUBLISHER. 

SOLE AGENT IN THE UNITED STATES FOR

Henry Litloff, Germany; The Ashdown Collection;
Edition Chanoit (Violin Music), and the Vienna
Conservatory Edition of the
Pianoforte Classics.

TEACHERS' FAVORITES.

A List of Standard Educational Works.

Foundation Studies In Pianoforte Playing, by Stephen A. Emery. The very best method yet published for use with beginners, and especially children. Price \$1.50. Net.

Head and Hands. By Stephen A. Emery. Fundamental Technique for the Pianoforte. An Introduction to Tausig's Daily Studies. Price \$1.00. Net.

Special Studies in Presto Scales for Pianoforte. By Stephen A. Emery. Op. 20. Price \$1.50.

PREPARATORY EXERCISES, In Pianoforte Playing. By Carl Faelton-Palce, 75 cents. Net.

Method of Pianoforte Technique By Charles Buttchardt. With additions by Arthur Foote. Price, \$1.00. Net.

Two Pianoforte Pedal Studies By Arthur Foote. For the proper use of the Damper Pedal. Price 35 cents.

Etude Album for the Pianoforte A collection of Etudes for the Pianoforte, selected and arranged in progressive order. By Arthur Foote. Price, \$1.00. Net.

100 ORIGINAL DAILY EXERCISES for the Pianoforte. By Edmund Neupert. Op. 57. Price, 75 cents.

24 Short Melodious Studies For the Pianoforte; by A. D. Turner Op. 30. Price, Pt. 1, \$1.50; Pt. 2, \$1.25

30 Easy and Melodious Studies for the Pianoforte: By Henry Maylath. Op. 103. In two books. Price \$1.25 each book.

18 Easy Octave Studies. In the Major keys for Pianoforte. By A. D. Turner. Op. 20. - - - Price 90 cts.

Progressive Vocal Studies. For Medium voice. By Alfred Arthur Price 75 cents.

Vocal Method. By Charles E. Tinney. Price \$1.00. Net.

THE ART OF PHRASING. 30 Vocalises by C. Gloggnier-Castelli. Edited by G. Federlein. Book I. Price \$1.50. Soprano or Tenor, Contralto, Baritone or Bass. Book II. Price \$2.50. Soprano or Tenor, Contralto.

ETUDE ALBUM. For the Organ. A Collection of Etudes for the Organ. Selected and arranged in progressive order with Registration Pedalling and Fingering carefully indicated, by Everett E. Truette. Price 50. Net

ETUDE ALBUM For Violin. A collection of Etudes for the Violin Selected and arranged in progressive order by Charles N. Allen. Price \$1.25. Net.

DICTIONARY OF MUSICAL TERMS, And Elements of music. By Edwin M. Lott and O. B. Brown. Price 80 cents. Net.

PRIMER OF MUSICAL FORMS by W. S. B. Mathews. A systematic view of the Typical Forms of modern music. Price, 80 cents. Net.

ELEMENTS OF HARMONY. By Stephen A. Emery. A clear and concise method of teaching Harmony, used for many years by the leading Conservatories and teachers: Price \$1.25; Net.

SUPPLEMENTARY EXERCISES. Chants, and Chorals to Elements of Harmony. By Stephen A. Emery. Price, 50 cents. Net.

Complete Graded Catalogue and Piano Teachers Manual sent free upon application. Mail Orders solicited and promptly filled to all parts of the Country

tion;

the
D.
is
for
ur



MUSIC.

APRIL, 1893.

THE UNPUBLISHED BACH-SCHUMANN VIOLONCELLO SUITES.

Mr. Joseph Bennett, of the London *Musical Times*, in reply to an inquirer, who wished to learn why Mr. Piatti should have written accompaniments to Bach's violoncello suites, when Schumann had already made a similar arrangement, expressed himself thus: "It is scarcely my business to answer the question, but I will. Schumann's accompaniments are not published, and his widow declines to part with the manuscript or even allow it to be printed. From all I can learn regarding them it appears that they are not very favorable specimens of the master's skill in such work. For one thing, they nearly always double the part of the solo instrument!" His implied commendation of Mr. Piatti's work, coupled with the direct condemnation of Schumann's efforts, seems to call for a word of consideration for the latter.

While studying in Stuttgart I heard in a chamber music concert, given March 28, 1879, the "Suite in G major for Violoncello by Bach, with piano accompaniment by Schumann." The performers were Herren Cabisius and Pruckner, respectively the court 'cellist and court pianist to the king of Wurtemberg.

I was particularly impressed at the time, not only by the characteristic themes and their development, but by the

quasi collaboration of two such masters. The idea of an outline drawn by the representative of the contrapuntal epoch, and colored by the representative of the harmonic era, struck me as being especially fascinating.

As I happened to live in the same house with Herr Cabisius, I often had the pleasure of accompanying him on the piano, when he was preparing his concert programmes. I thus had the opportunity of playing this suite with him several times, and was much surprised to find that it was still unpublished. One day Herr Cabisius asked me to try over a new accompaniment to the same suite, whether by Piatti or not I have forgotten; be this as it may, we were not long in discovering that the new treatment, although more elaborate, was quite commonplace in character.

One of the cheapest methods of forming an opinion is to stamp as excellent all works by a celebrated man, and, *per contra*, to put a black mark on all compositions bearing the signature of one who is little known; but that the claims of Schumann's accompaniments are really of more importance than those which merely follow in the train of a great name, I believe can be amply proven.

In the first place, I am a firm believer in the value of all themes which one can remember; and as the harmonies as well as the melodic figures of various portions of the suite remained fresh in my memory for some years after I returned to America, a certain proportion of the pleasure derived from playing them over I owe to Schumann's additions.

I remember particularly one occasion when I tried a peculiar experiment. At a reception given by one of the leading artists in San Francisco a number of young gentleman and ladies wished to dance the Sir Roger de Coverly, Knowing the awe in which many of them held the fugue writer, I volunteered to play for the dance, making use of the gigue from the 'cello suite, and while they thoroughly enjoyed the music, they were still more elated to learn afterwards that they had heard something by Bach which they could appreciate on the first hearing.

It was about this time (1883) that I sent to Germany for a copy of the manuscript, which I obtained through the

courtesy of Herr Cabisius. As the work had already been performed in public in Germany, and receiving no injunctions to prevent its being given here, I had hoped to get it produced; but for some reason or another, it has never to my knowledge as yet been performed in this country. Indeed I know of no other copy anywhere.

Although I infer from Mr. Bennett's communication that Frau Schumann does not wish to have the suites published, I do not think under the circumstances that the presentation of a few excerpts, to show the nature of Schumann's work, will be regarded in the light of a breach of good faith.

The suite opens with a prelude thoroughly *cellomaisig* in character:



It would seem more Schumannic if the harmonies were more dispersed. The placing in close position of the upper voices of the chord in the third measure appears to be an endeavor on the part of Schumann to disguise his individuality, or to sink it behind that of the elder master. Otherwise the passage might have read:



Still more striking is a place in the sixteenth measure, where the third is doubled in the bass, something which Schumann, as well as Chopin and the other modern writers of good taste, most carefully avoid.



In a composition of his own he would have placed the B in the triad an octave higher (above the D).

He undoubtedly was seeking to harmonize the work as much as possible in the spirit of Bach, and the latter never spread his chords, as do the modern writers before mentioned. Each school had good reasons for using their harmonies as they did, although to enter into the details would occupy too much space here. One of the most curious things in the entire suite is the close of the prelude:



Seeing that no stringed instrument can sustain more than two tones at once, the low G in the violoncello chord might easily have been doubled by the pianoforte and held by the pedal. As it now stands the effect is more that of a close on a chord of the sixth. It is quite possible that the copyist may have omitted a grace note G (in the bass), which with the pedal held would give the proper effect. (I make this comment as I have noticed a few errors in my copy.)

The second number is an Allemande, which, in its original form, is the least interesting of the entire suite, being for the most part a series of scale passages with an occasional arpeggio and now and then a trill. Inasmuch as the figure consists of a succession of sixteenth notes (rarely a quarter or a dotted eighth), with few and inconspicuous sequences,

the general effect would be quite monotonous without the variety afforded by the piano accompaniment.

Allegro moderato.



Strong and full of healthy humor is the theme of the courante which follows :

Allegro.



The advantage of the additional voices may be seen in eleventh, twelfth and thirteenth measures :



The emphasis of the sequential character of the eleventh and twelfth measures is evident, while in the thirteenth a progression of the voices quite *Bachisch* must be conceded as a happy inspiration.

The next number is a Sarabande, and here one is reminded of Mr. Bennett's criticism, "They [the accompaniment]s nearly always double the part of the solo instrument"



But even here it would be difficult to suggest any better method of procedure, unless the harmonies be so changed that the F sharp of the 'cello does not grate against the G of the piano in the second measure, and that there be less movement in the accompaniment throughout.

In all these examples it will be seen that Schumann has, with praiseworthy modesty, refrained from inserting any superfluous melodies or any attempts at imitation of the figures already existing in the work, which so disfigure the arrangements or transcriptions of certain writers.

Very refreshing after this slow movement comes the Menuetto I:



It would seem as though the first notes in the bass, in the piano part (first measure *G-G*) might better be an octave higher *G-g*, thus giving the passage more of a minuet-like swing.

The Menuetto II, which corresponds to the trio of the Haydn-Mozart period, also possesses good ear-marks easily remembered:



It is curious to note that, although the key is *G* minor, Bach has placed but one flat in the signature, the *E* flat being added as an accidental. This mode of procedure is similar to that applied by the old masters to the clarinette notation, where never more than one flat or sharp was written in the signature, no matter what the key might be; the remaining flats and sharps being placed before the individual notes to be lowered or raised.

After Menuetto II, the Menuetto I is repeated.

Last, but by no means least, comes the gigue previously referred to:





The succession of chords in the first measure is less Schumannic than



(witness, for instance, the first and third measures of the finale of the D minor symphony).

Again, it seems strange that the melodic sequences in the 'cello part (measures 5 and 6), are not carried out in the harmonies also. One chord only need be changed to effect this:



But Bach is responsible for the most singular feature of all, and that is the conclusion of the first section (in the twelfth measure) in D minor. This close in the minor dominant of a major key is a little trying to modern ears.

The succeeding section begins in D major, and this shows that the master's object, in closing the first part as he did, was to save the major dominant as a novelty, so to speak. How mightily hard pressed for new cadences would a modern composer become by the time he reached the last movement of a suite, were he to confine himself as religiously to the main key as did Bach!

Considering the piquancy of the themes and their elaboration, together with the harmonization by Schumann, this production of two of Germany's greatest composers is one of the most interesting of chamber works.

Whatever may be the nature of the remaining suites, it is to be hoped that Frau Schumann, whose ability as a composer, coupled with her experience as editor of her husband's works, renders her especially adapted for the undertaking, may find the necessary time and inclination to revise the arrangement here considered.

By so doing she will enrich a department of musical literature which has flourished but feebly of late.

EDGAR STILLMAN KELLEY.

A SUCCESSFUL CHORUS CHOIR.

There are several reasons why a chorus choir is the most satisfactory method of furnishing the singing for church service, but the difficulties attending it are very great, if a high standard of musical merit is desired in the performances. The advantages of a chorus choir are found in the scope it gives for employing advantageously all the good voices and musical dispositions of the congregation; it is also possible to reach a better musical result with this kind of choir than with an inferior quartette. But the difficulties attending the maintenance of a chorus choir at any very high degree of efficiency are also very great. It is a burden to require of the members unvarying attendance at church. Even the deacons now and then take a Sunday off, and why should not the singers, who as a rule are not deacons, also take their little vacation? To this question no answer can be given by the average outsider, but the leader of the choir will quickly remind us that when one or two good singers plan to take a Sunday off, it is very likely to happen when some special reason requires their attendance. Moreover, when it is made a point of honor to ask permission when one would stay away, it brings out the obligation of attendance in the strongest light, and places the leader in the disadvantageous position of having to forego his own natural preferences for retaining efficient help, in favor of a singer taking a day of idleness. And in whatever manner these little difficulties may be overcome, no one who has watched the administration of a chorus choir for a series of years but will admit that the situation has its trials for singers and leaders alike. The celebrated chorus choirs, where a large number of singers unite to give good music in a serious spirit, and continue together for a series of years, will be found upon investigation to owe their success to exceptional personal qualities in the musical leader, or in some others of those concerned in

the administration. So it was with the first choir of this kind which attained a national reputation, that of Lowell Mason, Boston, in 1830 and later. So it was with the chorus choir which Dr. H. R. Palmer led in the second Baptist church, in Chicago, for some years, and so it was with a



E. M. BOWMAN.

chorus choir which the late J. A. Butterfield led in Centenary M. E. church for five years from 1869.

One of the most successful chorus choirs at present in service, is that belonging to the Peddie Memorial church in the city of Newark, N. J., led by the distinguished organist

and musical scholar, Mr. E. M. Bowman. The organization of this choir is the most complete of any that has ever come under the notice of the writer, and is so managed that the choir, besides furnishing the music, serves important uses in the church. In the first place, the choir in this case is unusually near the spirit of the religious part of the service. This it owes to the leader. When the Rev. Dr. Boyd was called from St. Louis to take charge of the splendid work at the Peddie Memorial church, he declined to do so unless he could also have his organist, who had been associated with him for some years. This brought Mr. Bowman to Newark. Precentor and minister work together and not contrariwise, and there are many good results arising from this, which might be traced if space served.

Mr. Bowman's choir numbers in all 100 voices. These are organized in five divisions of twenty voices, which are designated by numbers. Each of these divisions is a completely balanced choir of twenty voices. The fifth division is composed of new voices, which have been tried and duly elected to membership, and in this division are in training, in due time to be promoted to vacancies in the higher divisions. The regular singing strength of the choir upon ordinary Sundays is sixty. One division is excused from attendance at rehearsal and church one Sunday in a month. This is easily kept in mind from the fact that the right to an absence goes to the division whose number corresponds with the number of the Sunday in the month. Thus upon the third Sunday it will be the third division which will be absent, and so on. In five of the months there are five Sundays. These fifth Sundays are made occasions of unusual services, and all the choir comes together. Larger works are rendered, and the music is made a feature.

Having once recognized what we might call the "duty of absence," the rules of this choir governing attendance at all rehearsals and services where attendance is a duty, are very stringent. Small fines are imposed and rigorously collected. There is an attendance register ingeniously contrived, which enables the clerk, with the smallest possible outlay of time, to preserve a complete record of attendance and punctuality.

When the choir was first organized, the leader watched the attendance record very carefully, and he presently began to notice that there were certain ones who made perfect records for months together, and, in a few instances, for an entire year. This was brought out forcibly when there happened to be a spell of bad weather, when it rained or stormed in some way for thirteen Sundays in succession. Upon a favorable occasion, Mr. Bowman called the choir together and brought up the question of attendance. He organized his brigade of "invincibles," who had shown by their works that rain and storm had no terrors for them. The head of this brigade he designated "The Grand Mackintosh," and a fine mackintosh coat was presented him, and he was inducted into it as a robe of office. There were lesser officials at the head of the "invincibles" in every division of the choir. These "invincibles" he made the social reliance of the choir, since the trial had shown that they possessed the necessary qualifications for the work in a sense of responsibility. When a new member is elected, he or she is presented to the Grand Mackintosh, whose duty it is to introduce him to the subordinate official of the division to which the new member is assigned. This official, in turn, has the duty of introducing the member to all the other members of his division, and if he desires to become acquainted with any member of the choir, he may do so through the intermediation of these officials.

The combination of serious work and playful humor is illustrated throughout the work of administration of the choir. Upon one evening of every month there is a glee night, when they sing secular music, and have a social time at the end. The programme of the festivities attendant upon these occasions is turned over to each division in turn, and there is naturally considerable rivalry in getting up something novel. Upon one late occasion a farce was very well played, upon a practicable stage which forms part of the furnishing of the social apartments belonging to the church. It was something done decently and in order, if ever so mirthfully, as is evident from the fact that one of the most amused spectators was the pastor, Dr. Boyd, himself. The social evening concludes

with refreshments, which are mainly paid for out of the proceeds of the fines for non-attendance and tardiness. This is like nature, where it is a rule to make one hand wash the other. The repertory of this choir is large, and extremely varied in character. Besides the American works of such writers as Dudley Buck, Shelley, Gilchrist, S. P. Warren, and the like, there is a very large collection of the best English anthems, bound in a book which Mr. Bowman has named his Westminster collection, from the circumstances of the selection having been made from the repertory of the choir at Westminster Abbey, by its leader, Dr. John Stainer. The standard of performance is kept as high as practicable. Through the stringent rules governing attendance at rehearsal and performance, and through the *esprit de corps* which pervades the choir, and the perfect sympathy existing between the pastor and director, there is never any of that crossing of interests which often prevails between the choir's desire to make a good showing, and the pastor's desire to keep the service at a certain emotional key. Here all work together in one spirit, and the results are approved by all who know them.

The fortunate plan of allowing every singer a vacation of one Sunday in every month, and the pleasing combination of mirthfulness and serious purpose and usefulness, are the main elements of the success of this remarkable body. Nevertheless, much must also be credited to the powerful personality of Prof. Bowman, and to the high key of Christian usefulness set by the pastor, and shared by the great proportion of the membership.

TRAVELER.

KARL FORMES.

"Art is a service—mark you!"

—MRS. BROWNING.

The Karl Formes I recall is he who had just passed his seventy-fourth birthday. In his honor the majesty of roses held fragrant sway, the censer of their sweetness filling the rooms with a rare benediction of late loveliness.

As the artist enters, it is with the charm of a music-mellowed life upon every movement; he is, indeed, the embodiment of his beloved art. The unsparing years have spared him. His form is erect; the snows of time—not even an early frost has fallen upon him; his manner holds the smoldering fire of youthful fervor, ready to leap forth into fresh ardor at the touch of a familiar note. Alas! a few months later on he verified his own motto—"Der Künstler geht, die Kunst bleibt" (the artist goes, but the art remains).

He was struck mute with his last song upon his lips, and in making a sad application, his words were strangely befitting—"Sono contento" (I am content).

□ In December, 1889, Campobello opened a season of opera at the Bijou theater, San Francisco. Karl Formes, urgently pressed, consented to sing in his fame-crowned role of Don Basilio, in "Barbiere di Siviglia." He sang gloriously, having confronted his wife's fear of the exposure to cold, by replying: "If I sing it makes me twenty years younger." He ascribed the preservation of his voice in the characteristic and naive assertion that "it was due to God's grace, and the old Italian method."

Karl Formes was born at Mulheim, on the Rhine, opposite Cologne. His father held the post of sacristan in the little church. His ancestors, however, were originally Spanish, and were of the aristocracy, emigrating to Holland early in the sixteenth century, and without means compati-

ble with the title; the "de Varaz" was dropped from Formes de Varaz. When he visited Spain, the queen bestowed on him the order of Comendatore. He was also presented while at court with valuable gifts.

The life of Karl Formes was a predestined dedication to art; for an early religious imbueement is the deepest inspiration and the highest incentive to an artistic life, for, as the



KARL FORMES.

great Liszt said, "What is genius else than a priestly power, revealing God to the human soul?" As a little boy he served as an acolyte at the altar. His boy being was steeped in the mystic effect of a holy symbolism, the chastening significance of light burned into his soul, and the sacredness of offering in the solemnity of rites, the subtle appeal and the eloquence of gestic gravity were the inspiration to high

thoughts. He felt a great purpose in the exaltation which gave a nobler intent to life, an intensiveness to his character, thus building for himself what could never have been reared upon the shallow sands of the commonplace. As a writer has expressed: "How wonderful! how beautiful it is! that both kinds of senses, the spiritual and the natural, can be kept simultaneously open, and that a man can look out from his double eyes into both worlds; hear from his double ears the music of each, and commune one moment with angels and the next with men."

When God sends a great voice it is hence forever omniprescent in the vastness of sound—a foretelling of the divine mystery of harmony, a ceaseless reverberation in the eternal sound, an impalpable presence in the world of music, the expression of unreality, for music is the voice striving to the illimitable and the unfathomable.

"Art is a service—mark you!" and to an artist earnest as Karl Formes, the ministry thereto must be a conscientious vocation—a devout self-dedication, feeling in the inspiration of art the full meaning of life for him, and submission to its exactions the kindly oppression of a glorious but arbitrary destiny, which placed the laurels of a grand accomplishment upon a career wonderful in achievement, and super-eminent in success.

When Karl was ten years old his voice was high soprano or descant, taking high C with ease. He exchanged lessons, teaching the choral music for lessons on the guitar. He sang at a banquet at this early age, in the presence of the municipal officers and the church dignitaries, and he tells us that his father possessed a spinet (that instrument sacred to Mozart and other great masters). Pastor Fils, from the cathedral at Cologne, looked at him long and earnestly, then said, "My son, you will one day be a great, great singer." To his "mad delight" he was presented with a fine guitar, and when any home duty interfered with his practice, he said: "I kept on looking at it, for out of my sight it dared not go."

At the remarkable age of eleven he was appointed as organist, which position he filled satisfactorily for three

years—wonderful boy! full of fun, loving his dear pigeons which he kept in the church tower, and yet never swerving in obedience to the artistic sense, which impelled him to live his life unreservedly, a determination which won no sympathy from his father. Driven by the unyielding impetus of strong desire—listening to the irrevocable voice of his soul—he went forth from an uncongenial atmosphere to find the God of his love high in the holy temple, with a young friend who he says “could sing the Tyrolese yodlers exquisitely.” These devotees sang at country inns, where they were greatly appreciated. Journeying on to Drachenfels, they arrived at the season when nature had glorified herself in the crowning glory of the year—a perfect autumn. Beethoven says, “A musician is also a poet,” and here the poet in Karl Formes found a response from the wondrous beauty of the “Rhine to the south.” He says: “We both fell upon our knees, and I exclaimed, ‘O, God, how beautiful is the world!’” Happy indeed to be blessed with perception—the insight which reads the secret and fine lettering of the great poem. His determination and genius for accomplishing a purpose are exemplified. When he swam the river from Mulheim to Cologne to see the noted actor, Essler, he possessed only five groschen (twelve cents), and he deliberated how to go to the theater with that sum, and pay the bridge toll—two pfennige. The very heavens favor him. The weather is delightfully, propitiously warm. He wore a linen suit. It was a very Peri’s drapery before paradise. The stream—the very water of life—it would bear him on to the goal of his hopes. At the place called Katzen-Kopp he jumped in and swam, a fearless Leander, reaching the Hero of his desires. Seeing a tall, distinguished man, he felt it was the great actor, and the brave Karl walked up to him, saying: “Sir, will you permit me to carry your satchel?” at the same time taking it from him. Arriving at the theater, Herr Essler wished to repay him. “Sir,” said Karl, grandiloquently, “I am amply repaid by being allowed to do ever so slight a service for so great an actor.” Essler looked at him surprised, and said: “Young man, you express yourself like one of superior education.” Karl thereupon told of his

manner of reaching him and his longing wish, which, of course, insured him entrance to the performances in which Essler appeared.

When about twenty-four, his voice changed from descant to low baritone, and by degrees to basso profundo, so instead of singing one of the soprano airs, as formerly, from "The Magic Flute," he sang instead "Qui Sdegno," from the same opera.

In 1838 he sang at a concert given at Cologne, the proceeds being given to the fund devoted to the reconstruction of the throne of Rense, where in the middle ages the German emperors were wont to be crowned. He made a great impression by singing "Ein Shultz bin ich," from the "Nacht-lager in Granada," by Kreutzer. This was sung in B flat, accompanied by a horn quartette. After his second number, "In diesen heiligen Halle," from the "Magic Flute," the members of the singing club in their enthusiasm carried him around the hall on their shoulders. He assures us he was bewildered by his triumph. Now began his studies for the operatic stage. The parts—Sarasstro ("Magic Flute"), Giorgio ("I Puritani"), Oroveso ("Norma"), Gaston, ("La Dame Blanche"). He also studied a time under the celebrated Karl Keibel. In 1842, on the 6th of January, he made his first appearance in the part of Sarasstro, at the Stadt theater, Cologne. (Over a half century ago; think of it!) During this first year of his career, he said, one evening Spielberger came on the stage between acts, and said in his peculiar manner, taking snuff out of his vest pocket in imitation of Frederick the Great: "Ladies and gentlemen, I am happy to tell you that Kaiserliche Konigliche Hofopern and Kammersanger [titles] Herr Staudigl, from Vienna, the great basso, will do us the honor to stop here on his way to London." Karl Formes says, much as he expected, Staudigl went far beyond his imagination.

During the next year, he tells us, he lived at the Romerthurm am Zeughaus, a very old building, the walls still standing from the Roman occupation of Koln. He rose at six to study his parts, either "Bertram" or "Marcel." His good neighbors, though fond of music—one a physician,

the other a lawyer—threatened to leave if he did not begin at a later hour. Eight afterward he made his hour.

On the evening of Staudigl's reappearance, he was amazed to hear Karl Formes sing his own version of his parts, which compassed the range from low F to high F. This created a furore. "For a moment perfect silence; it seemed like a panic; not a sound; the orchestra stopped; then such a storm of applause. Herr Hermann Guillaume tore the sticks out of the drummer's hands and beat with all his might on the big bass drum, screaming "Hurrah ! hurrah ! " After the performance Staudigl came on the stage with the conductor and composer—Kreutgern and Spielberger—and taking Karl Formes by both hands, said: "Young man, I congratulate you with all my heart. You have indeed studied hard this year." Then, turning to principals and chorus, he said: "Ladies and gentlemen, I am happy to introduce to you my successor." His words were prophetic, for in 1845, Karl Formes held the position of basso at the Imperial Opera House at Vienna. It was requested that Karl Formes and Staudigl would sing in one opera. "I Puritani" was selected. Staudigl's voice, it is said, had more of the basso cantante than of the profundo, and on that evening he took his tone too open, so that in the duo, "Suoni la Tromba," in taking C flat he failed for a moment. The audience was terror stricken; it seemed as if something terrible were impending, when the curtain dropped. The applause was forced and unnatural; it was painful. Karl Formes called: "Raise the curtain," saying to Staudigl: "We must redeem ourselves." He leaned over to the composer, Conradin Kreutzer, who was conductor, and in his Viennese dialect told him to begin again; and Karl Formes adds: "I do not believe that duo was ever sung, or will ever again be sung, as we sang it then." In the middle C octave their voices could not be distinguished. Karl Formes says Staudigl was the most perfect in every detail of vocal art among all the great singers whom he had heard, but he was not a good actor. His vocalization, fiorature, all was perfection. Thirty bassi had been tried at the Imperial Opera House at Vienna. On the first night Karl Formes sang,

they wished him to take the part of Sarastro, but he decided as he said, to sing one of Staudigl's best parts—Bertram. Heinrich Proch conducted; the house was crowded, and his reception in the "Viennese manner" very cordial. When in the first act he sang the passage spoken of before, going from low F to high F, great applause and hearty bravos resounded. In the third act, verily "a storm followed," and after the air, "Della Gloria," the audience would not be quieted; they demanded repetition after repetition. In the scene at the cross, when he approached Alice (Mlle. Liebhart) with the words, "Tu mi conosci? tu sci morra, morra il tua padre e tutti tuoi morran," she was so terrified that instead of holding on to the cross for protection, as she should have done, with a shriek of horror she ran off the stage. It was so terribly real she could not stand it. The audience, believing it a new version of her part, applauded to the echo.

Karl Formes studied his Italian method, which he held to so steadfastly and so venerated, with Bassadonna, who he says was the greatest vocal master he ever met. The emperor of Brazil invited Bassadonna to come to Rio Janeiro to establish an imperial conservatory (1848). He sent the imperial yacht to Versailles for Bassadonna. On arriving at Brazil he was received with great honors, but died shortly after with yellow fever. Bassadonna was contemporary with Nourrit, the tenor and idol of the French capital, who after hearing Bassadonna as Otello (Rossini), his own voice having failed, returned home, and in a fit of despair committed suicide.

In 1845 Flotow wrote his opera of "Stradella." The part of Malvolio was written for Karl Formes, who created it; also in "Martha," the part of Plunkett was his creation. Otto Nicolai, composer of the "Merry Wives of Windsor," was an intimate friend of Karl Formes—the character of Falstaff being written also for him. The opera as sung in Berlin was a fiasco. Poor Nicolai actually died of a broken heart, never recovering from his disappointment. Although composed for Karl Formes, he did not sing his part of Falstaff till 1853, in Hamburg, where he repeated it forty-two

times. This time the success was immense. He certainly did not like Berlin, which he called "cold, scientific Berlin,"—cold science which knows all and creates naught. In the revolution of 1848 he insists the feeling was not against the emperor, but against Metternich. He was in the midst of all its horrors. He said he was not a revolutionist nor a red republican, but that "no man could coolly see human beings shot down like mad dogs." He formed the students' corps, and said, "What we sowed in '48, we reaped in '70—German unity." He was instrumental in helping the Archduke Albrecht to escape from the city, who was in danger, having been falsely accused of causing the people to be fired on.

Early in the fifties Karl Formes met Wagner for the second time. He had sung in Dresden with Johanna Wagner, the great Emilia Devrient, and with Titatscheck, whose color and tone were quite as perfect as Mario's. In the second act of "La Juive, when Eleazar prays at the table, and in the duo with Eudoxia—"A Chain of Gold," and in the minor phrase of the curse in the last act, when he asks, "Recha, my daughter, wilt thou live?" his rendering of these scenes, Karl Formes tells us, was so true—so wonderful—that after many years he was moved deeply when he recalled it. Also his Florestan in "Freischiuetz" was appalling in intensity. In the Wagnerian operas he was unequaled. Speaking of Wagner, Karl Formes says many a night they spent together at the piano, discussing the "music of the future." He was also warm friends with Liszt, whom he first met at Cologne, before he (Karl Formes) had virtually begun his artistic career. Liszt played the first time the basso heard him on a Lefevre piano, made expressly for him. After the concert Karl Formes sang a bass solo, "Ich bin allein auf weiter flur," and in Kreutzers' "Der Tag des Herren." Listz asked, "Who is the basso?" He was then introduced to him, and as he was asked by Liszt to sing, he sang "Qui Sdegno" ("Magic Flute") to his accompaniment. When he finished Liszt seized both his hands, saying, "Your place is on the stage." Their next meeting, 1847, was at Vienna, when they became

intimate friends. Mrs. G., an excellent pianist, possessed thirt-two manuscript songs by Schubert. Knowing that the great artist was an ardent admirer of Schubert also, he begged the loan of the manuscripts, and one afternoon took them to him. He was enchanted. Together they began to look them through and try the music. Later he ordered supper brought to the room. Liszt transposed such of the songs as were out of the range of his (Karl Formes') voice, and the basso sang them. "In this beautiful night," he says, "we went through the whole collection. The blinds were drawn; all at once it occurred to us it was late; going to the window and drawing up the blind—it was daylight—the next day!" "This beautiful Schubert night," Karl Formes said, "we grasped each other's hands, and, with tears in his eyes, Liszt asked: 'What shall this night be called?' I answered: 'The beautiful Schubert night.'" Karl Formes gives his tribute to Liszt in these words: "He was not only an artist, but every inch a nobleman—a man of magnificent attainments."

On the 5th of May, 1849, Karl Formes arrived in London, and in June made his debut as Sarastro, with immense success, at Drury Lane theater. He also sang in the Sacred Harmonic Society's concerts in the oratorios, "Elijah" and "Messiah." There were, he says, seven hundred in the chorus, and three hundred in the orchestra. The chorus was a hereditary institution, generation after generation of the same families being members. He was offered an engagement as primo basso assoluto at Covent Garden, and to be co-manager of the company, with the following great artists: Sir Michael Costa, Mario, Ronconi, Tamberlik, Mme. Grisi, Mme. Castellan; Mme. Dangri, Tamburini and Guy. "We really," he says, "had a right to call ourselves the founders of the Royal Italian Opera, Covent Garden." His first appearance there was as Caspar in "Freischiuetz"; next "Don Giovanni," with three complete orchestras—two on the stage, exactly as in the original score. The celebrated conductor Jullien, wrote an opera, "Pierre le Grand." One scene was the battle of Pultawa, Peter the Great on an eminence overlooking the battle field. There were thirty-six horses on the stage, Tamberlik was Peter the Great;

Karl Formes, General Romanoff, leader of the Cossacks. This opera had but two representations. In the battle scenes the orchestra, chorus, firing of cannon, etc., made such a din that a thunder storm which visited London that night was not even heard. In the same year the Wednesday concerts began under Karl Anshuetz. The greatest artists, vocal and instrumental, took part—Bottessini, contra bass; Piatti, 'cello; Vieuxtemps and Ole Bull, violinists; Ronconi, Albani and Karl Formes, vocalists. These took place in Exeter Hall. The newspapers were quite wild over the fact that Arditi had conducted the "Barbriere" at her majesty's theater, without looking at the music.

Karl Formes was engaged to sing at all the court concerts. The others were Mario, Grisi, Clara Novello, Viardot, Garcia, Louisa Pyne, Madame Castellan, once only, Jenny Lind, Madame Cruvelli, Lablache, Tamberlik, Ronconi, Sims Reeves. Karl Formes sang at one of Queen Victoria's state concerts, given in honor of the French imperial couple. "I sang," he says, "'Good Night—Farewell,' which Kuecken had composed for me. When I began, the gracious empress gave a start of surprise. I had once been asked by a Bulgarian prince if I would teach that and some other German songs to a lady. I gave the lessons as the Prince M. requested. The lady was the Countess Montijo," (later Empress Eugenie, of France'). He continues, "The empress recognized me, and the emperor did me the honor to invite me to visit him in Paris, which I accepted, and was kindly invited to dine with him and the empress.

In a career so interesting and varied as that of the great basso, it were impossible to do justice to or recall all in the space of a magazine article. These incidents I had from his own lips. I wish all who read this account could have felt the glow of his words and the vivid intensity of dramatic coloring in which he depicted the scenes of his eventful life. The pleasant, trivial things floating on the broad current of life reach the safe land of many memories; those momentous and serious find the shelter of record while the waters flow out and beyond us. Beethoven says: "Let all that is called life be sacrificed to noble claims and to a sanctuary of art."

And Marx says: "Art is always and everywhere the secret confessions as well the undying monuments of its time." So one who knew Karl Formes in his private life could not but lay a tribute to his character as a man, as well as to his genius as an artist. His strongest manifestation was his noble heart. To have met him was an everliving remembrance; to feel the seal of something greater upon life. There are times indeed when ordinary events are epochs, and careless speech attains to traditionary dignity when the commonplace takes on the sanctity of a temple, and the familiar is consecrate from the reflex of the past. "The artist goes, but the art remains."

ANNA COX-STEPHENS.

“B‘HUET GOTT.”

A MUSICAL STORY. TRANSLATED FROM THE GERMAN BY
JEANETTE HESSE.

(CONTINUED.)

“What did you do all day long?” she asked at last. The ever industrious woman, who had always borne the cares of a large household, could not understand how people that were not ill could spend their time at baths and summer resorts where there was nothing to do. Both were silent. The old lady looked from one to the other and thought, with a wise smile, that she knew how the time had been spent. Then she remembered the afternoon coffee with which Regele was waiting. But Franzele would not stay; she had had enough of the “surprise,” whose glance she so carefully avoided meeting. Indeed she suddenly became so very anxious to return that the grandmother laughingly consented. Hastily seizing hat and gloves, she shook hands with her, bestowed a scarcely perceptible nod upon Gerhard, and was gone. Gerhard followed leisurely.

He found Franzele at the door of the woodshed liberating the poodle, or rather, about to do so, for the little creature, whining piteously, was scratching the door on the inside, while his mistress, her head against the door, her handkerchief pressed to her eyes, stood without, crying softly. When she heard steps crossing the court and realized there was no escape, her crying changed to violent sobbing. The dog began to howl and did not cease even when let out. Still weeping and speechless, Franzele crossed the court into the garden, Gerhard at her side.

"May I go with you, Fraulein Franzele?" he began after a time. His look was so candid, so frankly apologetic, that Franzele could but give him in return a glance of forgiveness through her tears. Encouraged, he took her hand.

"I cannot bear to see you weep, dear Franzele," he said earnestly. "If it is disagreeable to you I will go back, but I would much rather accompany you part of the way."

"I—I have company," answered Franzele, pointing to the poodle. "Besides, I do not take the direct way, but go through the vineyard, for my aunt, who is always at the window waiting for us, must not know that Azurle has not been outside the gate. You think it wicked in me to deceive her? Otherwise I could not visit your grandmother, who is so often alone. She was so good to me when we lived beside her, O, so good! No one but my dead parents was ever so good to me before."

Her tears started afresh at these memories, and Azurle, who had been quiet for a time, began again his plaintive whine.

Franzele smiled through her tears. "The poor little fellow," said she. "You must not blame him, poor little Azurle, for it is a trick I have taught him. I sing purposely in a very high key and he joins in—together we make shocking music. Now he thinks that I have given him the signal. It is very foolish and silly, I know, but it is so lonesome at home. But what am I saying?" she broke off, laughing confusedly. Again her eyes met his with the anxious inquiring expression he had noticed in them before.

Well Gerhard knew that the most intellectual conversation could not hold him as did this girlish chatter, and he was wise enough to avoid further reference to the past, and concern himself with her present life and duties. Franzele answered his questions with growing confidence, for with her, as with a child, tears and smiles quickly succeeded each other.

When they had crossed the garden and vineyard, and had reached the point from which a lovely shady path led down to the street, she looked at him with the old teasing smile that had ever haunted his thoughts and dreams. "Now you

must go back," she said; "we might meet somebody, and the people here do not know that—that—"

"That we are good old friends," he finished for her, "for we are friends yet, are we not? To-morrow I may come this far with you, may I not? Your musical poodle must not miss his daily airing while the weather is so fine. And then—may I be so inconsiderate as to ask that you bring with you the paper which you chanced to preserve?"

She started violently. "O, no," she said, with a gesture of dissent, "I know you could not read it, and, perhaps, it may be lost—" but seeing by his face that he did not believe this last, she became silent in utter helplessness.

"I see that you do not like to think about it," he said, softly; "why is it?"

"No—yes—I know it must be of importance to you—it is quite natural—but I—it does not matter—" She paused, then continued with sudden decision, "I will bring you the paper to-morrow. Now you must go back."

Gerhard obeyed. He would fain have been with her longer, but could he not wait? A round of happy, golden days awaited him. Even if he were not always as happy as to-day—she was still in the same town, and he could see her at the window if no other chance afforded. Above all, she was still free, she had not forgotten him, she had treasured his song and sung it—for its own sake or that of the composer? Had not her tears, her agitation, her first unguarded words betrayed what she had vainly endeavored to conceal? Dreamily, lost in a blissful reverie, Gerhard strolled back through the fragrant, blooming garden. Had not this paradise of his childhood, this old garden, seemed quite ordinary, prim and old fashioned during his morning's walk? Where had been his eyes? Could there be anything in the whole world more beautiful than that view of the old church tower from between the overhanging lilacs, whose fragrant plumes brushed his face as he passed? Now, as he recrossed the court and again entered his grandmother's presence, was she not the dearest old grandmother, and was not here the most beautiful old room? Was it not kind in her to notice nothing unusual in all that had occurred, and to spend the whole evening in talking about the one nearest his heart

She told him how much trouble the girl had with her old aunt, who was the most contrary creature imaginable, and how wonderfully she had preserved her patient, happy disposition. During this account, Gerhard experienced a growing feeling of resentment against the wicked old aunt, such as he had not before thought himself capable of, and he could not sufficiently pity the poor child whose youth had been made so unhappy.

"O, she is not quite unhappy," said the grandmother, "for a joyous disposition is not so subdued. During the first two years of their residence in Wiesenheim, they lived beside us, and Franzele has been my greatest joy. She reminds me of your Aunt Louise as if she were her daughter. She bears such a striking resemblance to Louise's eldest daughter that it seems quite natural that she should call me grandmother. Unknown to her aunt she would often come over and share our evening meal, for the old aunt is a niggardly housekeeper. It seemed as if one of my own children sat at the table with me when she ate with such evident enjoyment. Now she comes occasionally to visit me and sing for me, but her visits are kept secret; her aunt, who is the daughter of a privy councilor, does not approve of an association with the family of an artisan. Franzele has not many pleasures in the world, but you would not know it from her, for she never utters a complaint. To-day is the first time I have seen her cry—the very first time—and it was your fault, you naughty boy. She does not appear very anxious to escape, for she has had two offers of marriage. Her aunt, however, apparently unwilling to relinquish charge of her niece's small fortune, has refused both."

"And that was in accordance with Franzele's wishes?" inquired Gerhard anxiously.

"I cannot tell you that. Although quite frank about most things, she is very reserved concerning such matters," replied his grandmother, with a mischievous smile, which still showed that dimples had been among her youthful charms. "But, if I were you, I would not ask my grandmother about that," she concluded.

The hint was not lost upon Gerhard, who at once became silent—he would ask Franzele herself when the proper time came.

Early, absurdly early, according to city custom, he went to his room because, as he said, he had letters to write. Perhaps that was his reason for the moment, but it is quite certain that no letters were written that evening. To be sure he had promised Erwin and his other friends to inform them of his earliest discoveries regarding his song, but how could he without betraying his sweet secret? He was not quite certain that he had a satisfactory solution of the problem to offer; besides, it had suddenly become a matter of indifference to him. About what insignificant trifles people dispute and thereby mar the pleasure of their short lives. Could there be anything more beautiful, anything more to be desired in this world, than to wander all day long through that charming old garden with Franzele at his side? Not unless it would be to sit all day at her side on the bench under the chestnuts, hear nothing but the sound of her voice, feel nothing but the charm of her presence. Perhaps she would again sing his little song with the words she herself had composed. Perhaps—and with these dreams of "perhaps" he fell asleep.

But he did not sleep well. While the town was yet wrapped in slumber, he arose and wandered through the quiet street to the church. There was the rectory with its ivy latticed window, and there, near it, a small two-storied house—yes, that surely must be it. But, of course, the tall trees—he had always detested their gloomy density—the trees quite hid the upper windows, and try as he would, he could not distinguish even the color of the curtains. There was nothing for him but to gather a few of the little white flowers, which grew here and there in the grass that forced its way up between the paving stones, and retrace his steps.

If it only were not so early and everybody asleep! What a long day it would be! What an eternity until afternoon! How he spent that endless morning he could never tell. He vaguely recollected opening the old piano again and again, playing numerous fantasies, playing Franzele's

simple little accompaniment with a certain pleasure in reproducing her faults, then closing the piano with such violence as to startle his grandmother. He remembered begging her pardon for his impatience, at which she had brushed the hair from his brow, smiled and looked pleased. Then Regele had served dinner, and his grandmother had waited upon him as she had done when he was a child; he had eaten his dinner with an air of abstraction, speaking only in praise of the cooking—the best in the whole world. His silence would have surprised his grandmother had she not known the cause. When at last the sun seemed to be nearing the western hills, Gerhard began to stroll through the court and garden. He investigated the woodshed, lovingly contemplating the door against which she had rested her little head. Now—now it was a quarter of an hour, now a half hour later than the time of her coming the day before. What did it mean? Would she not come at all? He bitterly regretted having asked her for that paper. She had seemed to be so unwilling to give it up. Perhaps that was the reason she did not come. Perhaps——

Gerhard sat down upon the bench under the chestnut tree and looked at his watch every minute, becoming each time more impatient and more angry with himself for having given her a reason for not coming. In the course of half an hour he had persuaded himself that she thought him vain and presumptuous, that she repented her promise, that she would never come—at last, that she had another lover. Of course, that was the reason. What else could her inexplicable emotion have meant? Had his grandmother not said that she had never seen her cry before? Of course there was some secret cause for her tears. She was no longer free, and, perhaps, had felt only pity for him. Why had that not occurred to him at once? How could he have imagined that she loved him? If it were true, would she thus delay her coming? Suddenly, with an impulse of anger, he crushed in his hand a few flowers he had gathered just before. O, if she had the slightest conception of his love, if she had the least feeling of humanity, she would not let him wait like this. But she was—what she was remained ever unex-

pressed, for—was not that a straw hat and blue ribbons glimpsing among the vines? Did he not catch the flutter of a blue dress? Were not light footsteps approaching, and could he not detect the patter of a dog's feet? Did not the graceful figure pause as if expecting the approach of some one? A strange, childishly perverse spirit whispered in his ear the suggestion that he should not arise—should act as if he had not seen her, should keep his eyes fixed upon the ground until her dear voice, only a few steps from him, should softly say, "Good afternoon."

"Good afternoon," said Franzele.

Gerhard sprang up, and he looked at her with love-lit eyes; she may have thought his pleasure was due to what she brought him, for, as with a sudden determination, she thrust the package she was carrying into his hand, and then turned aside in deep embarrassment while he removed the wrapper. He unfolded the paper with a start of surprise. It was the paper he had lost. He recognized his own writing and the peculiar manner in which he sketched the preliminary draughts of his work, which he often forgot, so that afterward he could not always tell whether he had really written the music or only thought it. The paper had evidently been damp and crumpled, had been ironed out and pasted upon stronger paper, and had, then, been artistically decorated with a wreath of pressed edelweiss.

"Franziska!"

No longer able to restrain his emotion, Gerhard uttered the one word only, but Franzele knew that the paper had betrayed what maidenly reserve would fain conceal. It told him that this paper, for his sake, because he had written it, had been daintily wreathed with flowers and carefully preserved for three years.

"There it is," murmured she; "I tried to remove the flowers, but could not without tearing the paper. As it is, you will not be able to use it."

She sat down on the bench and buried her face in her hands. Gerhard knelt at her feet.

"Use it!" he repeated. "Franziska, dearest, do you really think I would give this paper into other hands, that

for the sake of a short triumph——O, child," he exclaimed, springing to his feet and clasping the unresisting girl in his arms, "can it be true? Have you not forgotten me as I have not forgotten you? Will you be mine, my love, my wife, my all?"

Franzele had only tears for an answer, but these, with a glance from her speaking blue eyes, were enough. Azurle, however, regarded her tears as the usual signal, and at once began the musical contest. Since his mistress continued to sob as though giving vent to her long hidden sorrow and present overwhelming happiness, and as no one silenced him, he sang his very best. At last Franzele spoke softly, and to Gerhard, listening enraptured, it was in the voice of an angel. Neither heeded the musical Azurle, who soon escaped and ran straight to the house, where Regele opened the door for him into the grandmother's room. He jumped upon the sofa and sat there looking intelligently from the old lady to the door until, after some time, it opened and the two entered with conscious, disturbed, yet happy faces. They would have spoken, but the grandmother understood without a word; she kissed and blessed first one and then the other. When Regele brought in the candles, she assumed an air of indifference which became her so strangely that Franzele, had she not been in such a solemn mood, would have laughed outright.

"No one must know of your betrothal," said she, when Regele had left the room, "until Fraulein Ottermann, who stands in the place of a mother to Franzele, gives her consent."

Franzele, who had quite forgotten her aunt, was terrified at the thought of her displeasure. Gerhard, however, seized his hat, saying, "I will go to her at once."

"O, please don't go," implored Franzele; "it is so late that she will surely refuse to see you, and afterwards she will be so angry——"

But the grandmother nodded her approval of his determination.

"If she will not let me in, I will call to her through the keyhole," he said decidedly, and was gone.

Franzele sat at the old lady's feet, silent and happy.

"God protect you, child," said she, lovingly, kissing her pure brow. "But you must deserve his protection by guarding heaven's gracious gift, love, yourselves. It is with it as with the beautiful gift of song; it comes from above, we know not how, and must be treasured and nurtured in order that it may beautify and ennoble our own lives and the lives of others."

It had grown dark by the time Gerhard left the little house near the church. Whether he had received the grim old aunt's consent through the keyhole, or had obtained it by a face-to-face interview, he never knew. When an old beggar, who pretended to be a wandering apprentice, asked him for money to secure a night's lodging, he gave him all he had except just enough to pay for a dispatch to Erwin, which he sent from the nearest office.

A few days later as Gerhard, not alone this time, was passing the only inn of the little town, the same uncomfortable carriage which he had once declined, stood before it; from it an elegantly attired young man had just alighted.

"Ah, there you are!" the young man exclaimed in lively salutation; "I am the last person you expected to see here, am I not?"

So great was Gerhard's surprise that he could only murmur indistinctly how glad—how very glad he was to see him.

"You don't seem so," said Erwin, smiling, "but I understand it."

At that moment he became aware of the presence of Franzele, who, blushing and embarrassed, had stepped aside so that the wagonette shielded her from the stranger's eyes. With a polite bow he approached her, and begged permission to introduce himself, since his friend seemed so absent minded. Then he turned again to Gerhard.

"I had to come myself," he explained; "you did not write a single word, and it would take an extraordinary mind to interpret your dispatch," drawing it from his breast pocket. "Don't look at me in such astonishment," he continued. "You probably have forgotten what you tele-

graphed me. "Found! She is my own!" he read in a serio-comic tone. "Now, tell me, in the name of sound common sense, what that means—why such aphoristic brevity in a matter which——"

"Well, you see," interrupted Gerhard, naively, "I had no more money with me, for I had given it all to a beggar. Besides, I did not know that the dispatch was not explicit," taking Franzele's hand as if no other explanation were needed.

Erwin smiled and bowed again. "I heartily congratulate you," he said, "but you know I knew nothing of all this; I knew only that the song——"

"I have found that too; it is my own."

"Then you only made a mistake in the pronoun."

"Well, is it not all the same? Call it what you will; the name is only empty sound and changes nothing. She, it, the melody, the song, Franziska, Franzele—I have found the long sought, at last, at last, and now all is well."

(THE END.)

THE MENDELSSOHN CLUB OF PHILADELPHIA.

When the great apostles of music come to be canonized, Mendelssohn should be the St. John. Surely the term "beloved disciple" might, in such a connection, be applied with no irreverence to that beautiful character. There have been examples enough in music, as in the other arts, where glowing thoughts have sprung from gloomy minds, and where the beauty of the work carries with it no sympathy for the worker. But in the whole history of intellectual production, I can recall no instance wherein the crucible and the precious metal were so thoroughly kindred as in the lovely works and the no less lovely life of Mendelssohn. It was his royal gift to charm alike the artists who interpreted him and the audiences that listened. Here in America, while art was still young, the tidings of his untimely death called together a meeting of musicians in New York to honor his memory and pay tribute to his fame. To the great tone-loving public he was, and yet remains, equally dear. The tears shed by Jenny Lind and Bettina von Arnim when he died are still reflected in the light of tender memories and happy associations within a multitude of hearts.

The magnitude and wide distribution of this affection are illustrated by the numberless musical organizations which have chosen to be known by the name of Mendelssohn. True enough, it may be that only a slender percentage of these have done honor to the name, or any special service to the art. But we may assume that all sought to do so, while not a few have gloriously succeeded. The Mendelssohn Quintette of Boston dates back its beneficent career almost to the time of the composer's death. The Mendelssohn Club of male voices in New York has done work that well deserves to live, and fully justifies the choice of its patronymic. But there is another Mendelssohn Club, in Philadelphia, which long since established its right to wear the honored name, and it is of

this chorus that I propose to relate some particulars for the information of readers of *Music*.

Most musically inclined persons have had more or less experience with the general history of choral societies. The records of them all bear a strong family resemblance. They are usually founded under the influence of some sudden event or emotion, and when the immediate cause for their existence ceases, they terminate, sometimes in sudden death, sometimes in painfully slow processes of emaciation and decay. Philadelphia has not been without experiences of both these classes. From some of them useful lessons might be gathered, were it not unwise to disturb the ashes of the departed. It may be said of vocal societies in general, here and elsewhere, that they lack serious purpose. They permit the social element to rise over the artistic. Very often a society is formed before the choice of a leader has been considered. In other cases a conductor is chosen from personal rather than musical claims. In a majority of instances it is safe to assert that immediate instead of future ends furnish the primal motive.

From these elements of weakness the Mendelssohn Club of Philadelphia has been happily preserved. Its being and purpose, its very form and character, were already determined before the name of a single member had been inscribed upon its rolls. Its own special material and the chosen ground of its operations were thought out, by patient evolution, in the mind of the founder and director who still controls the destinies of the club.

William Wallace Gilchrist is a name held in good favor wherever music is greatly loved. There is not space here to dwell upon his claims to public regard, the educational work that he has accomplished, the important contributions that he has made to the world's tone treasury, the valuable works of others that his painstaking judgment has sought out and illuminated by scholarly interpretation. It is enough for the present purpose to say that Mr. Gilchrist is the founder and director of the Mendelssohn Club. He has secured, in the past, certain prizes for composition, the announcement of which spread abroad the sound of his name. But no prize that he has won,

or is likely to win, can equal the distinction of having schooled this vocal society into the most artistic group of singers probably to be heard anywhere in the United States.

The Mendelssohn Club began regular rehearsals about seventeen years ago. Its avowed object is "the cultivation of the higher order of chorus singing." From the beginning this purpose has been strictly adhered to. The preparations made to realize it were unusually minute and comprehensive. In the first place the standard of examination was made high. The rules for admission are rigid. To the leader alone every application must be presented. He personally passes judgment on each voice, and his decision is final. This insures not only good material, but an approximation to uniform excellence and perfect balance of parts.

The membership has thus far been limited to seventy-five. Vacancies are few and applications always in arrears. There is some prospect of enlarging the limit to one hundred voices. Every expedient to increase the efficiency of the force has been adopted. One illustration of this relates to the regular attendance of members. Punctuality is one of the most urgent needs of every chorus. It is also the one most habitually disregarded by amateur vocalists. Regular attendance has been practically secured in this club by very simple means. Every absentee at a rehearsal is roundly fined—so roundly that punctuality becomes an economy. If a member should be absent from a concert this fine is doubled. From these provisions there is no evasion or appeal. A more Draconian method has been followed with a long established minstrel troupe here, whose manager summarily discharges every absentee from rehearsal who cannot produce a medical certificate of actual disability. The Mendelssohn Club plan is not so severe, but quite as effective.

With an organization of seventy-five ladies and gentlemen, each one an intelligent and proficient vocalist, while all are thus strictly bound to the conditions of their contract, the next most desirable acquisition must be good leadership. Methods of conducting are mostly distinguished by one or the other of two traits, discipline and magnetism. The former is naturally most effective with professional musicians,

the latter with zealous amateurs. Hence we find stringent discipline predominating among the most successful orchestra conductors, while the influence of some towering personality often produces astonishing results with the ranks of a chorus. But among well versed musical bodies there is another quality of leadership which frequently secures the highest and most lasting artistic results. For want of an established name it may be described as intellectual persuasion. The clear insight, the ideal comprehension of such a leader will impress themselves upon his forces very much as sound argument impresses a jury. His conception of a work is presented with the skill of an advocate rather than the mandate of a judge. Those whom he addresses will not all begin by thinking as he does, but they are intelligently open to conviction, and, when convinced, they become unalterably loyal.

Such a leader *par excellence* was Mendelssohn. Following on the same lines, with singular fidelity and diligence, Mr. Gilchrist has obtained from these singers a series of artistic effects not alone delightful in themselves, but constantly approaching a true and lofty conception.

To some readers the numerical dimensions of this club may appear to restrict its work. But the limit of membership has much in its favor. This is particularly true when there is added to it, as in the present case, an unusually high standard of individual excellence. In all large choruses delicacy of expression suffers. A massive body of singers is seldom able to record, with any approach to accuracy, the gradations between *piano* and *forte*. The huge bulk of voices leaps from a whisper to a shout at a single bound. And the shout is too often a scream. As for tone quality, it would be unreasonable to look for that among a hastily gathered multitude. And the question of volume is only relative. Those who have heard the Mendelssohn Club sing have not experienced any absence of power. The audiences which gather thrice during each season at their concerts will observe every variety of light and shade; they listen to a collection of voices, each one of which delivers a musical tone; they hear as skillful phrasing as they are ever likely to

meet with in the vocalization of a soloist. But added to all these, when need arises, they will hear the volume of voices swelling and gathering and multiplying into a grandeur of effect which thrills while it satisfies.

During these fruitful years of rehearsal Mr. Gilchrist has paid much attention to what is nearly always at fault in the larger choruses—the balance of parts. At the present time his seventy-five voices are thus divided: soprani, 24; alti, 19; tenori, 15; bassi, 17. “This,” he says, “is about the ideal thing.” These have also been systematically subdivided into first and second parts, and as all of them are telling voices, compositions in eight parts have been sung with a breadth of effect that is surprising.

The programmes of the Mendelssohn Club are often worthy of study, simply for the fresh and valuable material which they contain. Some fifty concerts have now been given, and in this list there is not a single programme in which the most industrious attendant of musical entertainments will not find something fresh and attractive. It is the conductor's duty to lay out all the lists of compositions to be studied, and Mr. Gilchrist has a happy faculty of discovering new music that is interesting. For example, how many concert audiences in this country are aware of the wealth of choral music which has flown from the felicitous pen of Niels Gade? At least four of his cantatas, the “Crusaders,” the “Erl-king's Daughter,” “Zion” and “Comala,” have been made familiar to Mendelssohn Club audiences, and it would be hard to determine which of them is the greatest favorite. Every one contains beautiful and graceful thoughts. Of course Mendelssohn's works have held the place of honor. All of his settings to the Psalms, his exquisite part-songs, the “Walpurgis Nacht” and “Lauda Sion” are among his productions which have been interpreted by these singers. Nor have they turned aside from Handel's weighty choruses. The Utrecht Jubilate and the Chandos Anthems by this composer stand prominently to their credit as striking and vigorous performances.

In the field of modern composition Mr. Gilchrist has culled, with a free hand, what he found worthy to be

MENDELSSOHN CLUB OF PHILADELPHIA.

gathered. Deserving of mention are Max Bruch's "Flight of the Holy Family" and "Roman Triumph," Brahms' intricate part-songs for male, female and mixed voices, and a very remarkable set of waltzes by the same composer, for chorus, with four-hand accompaniment. There have also been presented, from time to time, many interesting works by American composers, Chadwick, Gilchrist, McDowell and others. There are also two English writers of the present, for whom Mr. Gilchrist has shown marked partiality, F. Corder and C. H. Lloyd. Concerning Mr. Corder he sets down the terse and emphatic verdict, "He is a great writer," and at one of the most recent concerts of the club Mr. Lloyd's picturesquely beautiful "Song of Balder" was sung for the second time, to the abundant satisfaction of the audience.

To prolong this list would not serve the purpose of the present article. The reader may see, from the titles already quoted, the nature of the work in which this society has been engaged. There has never been, for a moment, any attempt to win popularity by stepping down to meet it. From the commencement of the organization the one aim of its members has been the provisions of the opening clause in the club's constitution, by studying diligently and according to their best lights "the higher order of chorus singing." How far they have succeeded is demonstrated by the concerts. These are, and have been for some years, of an artistic merit so distinguished that criticism has lost its vocation.

In a rather long experience of choral performances there have been some occasions of supreme exaltation which I cannot remember without emotion. In 1868 the Handel and Haydn Society of Boston gave, for the first time in the country, a performance of Beethoven's Ninth Symphony. At the final rehearsal the great Parepa, whose archangel voice aided so grandly in the production, became so excited that she said afterward it was with difficulty she refrained from screaming, and, at the close, the over-wrought feelings of the chorus burst forth in a remarkable ovation to Mr. Zerrahn, the singers cheering until they were hoarse. Three years later the same chorus, at a festival concert in the old Music Hall on Winter street, commenced a hymn of

Mendelssohn with such conscious premonitions of success that Zerrahn laid down his baton and, with folded arms, joined the big audience in listening to the noble performance. When, in 1880, the Solemn Mass in D of Beethoven was produced at Cincinnati for the first time in America, there was, at one point, a moment of breathless suspense among the vast assemblage. The six hundred singers attacked the monumental fugue of the *Qui tollis* with so superb an audacity and a speed so swift that chaos seemed inevitable. An experienced singing teacher who sat next me, with the score on his knees, trembled with anxiety, exclaiming half under his breath, "They will never do it." But they did do it, and so well, with a rush so impetuous and yet so steady, that the thrilled house was in an uproar. Theodore Thomas, stepping down from his desk, strode swiftly up the stage with both arms outstretched towards the chorus, as if the enthusiasm of the moment would culminate in one broad embrace of the proud and happy singers. In 1888 the Philadelphia chorus sang Berlioz's "Damnation of Faust." It had been heard here twice before with Dr. Damrosch's chorus, when that accomplished musician first rescued it from the dusty shelves of the Paris Opera Comique. But the Philadelphia leader, Charles M. Schmitz, seemed to have better appreciated the immense possibilities of at least one number—the Drinking Song in part second, a passage fit to be sung rather by Titans than ordinary mortals. Mr. Schmitz largely augmented his male chorus for the occasion, imbued them thoroughly with his own spirit, and then flung this gigantic fragment upon his audience with an effect so tremendous that Berlioz might well have risen from his grave to listen.

These were all occasions that aroused supreme emotions, brilliant but brief. They could hardly have been repeated, and repetition would have made them tame. The Berlioz music fell upon the ear like a clap of thunder. But the shock of the thunderbolt soon passes away, while the joy of a summer landscape will gladden all future summers. We watched the progress of the Beethoven fugue as we watched

Blondin crossing the Niagara. Half the pleasure was in the peril. But there is a higher art than this. The redeeming influences of music are not experienced in sudden or violent emotions. Its beneficent mission is rather to brighten our hopes, to broaden our understanding, to quicken our sympathies, to chasten our passions, to assuage our pains, to play upon the finer cords of our affections, to fill the soul with infinite longings which only its own voice can satisfy and, to upraise before the dawning imagination of youth a pure and beautiful ideal. It is because of their steadfast pursuit of such an ideal, and their constant approach to it on the sure road which they have chosen, that I offer this passing tribute to the members of Philadelphia's Mendelssohn Club.

JOHN BUNTING.

Philadelphia.

WAGNER AND HIS WORK.

VIEWED FROM THE CLOSING YEARS OF HIS CENTURY.

The most persistently dominant figure in the field of art, during the largest portion of this nineteenth century, is that of Richard Wagner, whose attitude with regard to music is in some respects similar to that of Zola with regard to novel writing. Both of these men are excessive in their hatred of conventionalities, and both are loud-mouthed in advocacy of certain forms of so-called *naturalism* which already bid fair to become, in consequence of the method of these masters, quite as wearisome and fully as distasteful as the conventionalities they have attempted to displace. Both achieved their conquest of the world in a comparatively short space of time, and each, it would seem, is destined, so far as his distinctive theories are concerned, to bring up at no distant day, upon his field of Waterloo. Nevertheless, the germs of truth which they discovered already partly grown and vigorous, and which they have fostered with such care, will live and flourish; while, under more judicious management, it is probable that these will be productive of results that shall be for the healing of the nations. It is a fact well understood that genius in its sublimest form of manifestation is never generally appreciated until time has tried and proved the fitness of its claim to immortality.

It is true that the greatest masters of preceding ages were more or less reverently esteemed by their contemporaries, but world-shaking "crazes," "furores" and "frenzies" of enthusiasm were apparently unknown to them. They, calm and steady in their orbits, shone down from intellectual heights too far removed to be affected by any eccentricity of mundane influence, yet they were not so distant as to be prevented from shedding the full force of their

benign rays in one glorious flood upon mankind. And yet, these men lived and toiled somewhat after the manner of ordinary mortals, and when they had compassed their task, closed their weary eyes upon scenes not of luxury and splendor, and were laid away to rest, some of them in nameless graves. Wagner, Zola, Browning and their like, have met in their time with a different experience. Not that they, too, have not had their day of small things; nevertheless, a good part of their work—perhaps the most distinctive portion thereof—has been done in full glare and presence of the world. Life with them became, as it were, a pompous function, to which swelling domes and organ-peals and gorgeous robes and gems and gold and trumpet-blast were indispensable accessories.

The Wagner "craze" was just under way at the time when the intellectual vision of some of us, purged, in a degree, from the crudeness of very early youth, was beginning to take in the measures of its surroundings, in accordance with the light of reality. Wagner certainly was real—very real—even though his work were not, in all its aspects congenial to the æsthetic sense. We listened, investigated, labored with the subject, and finally, after many misgivings concluded to accept what seemed the inevitable.

We first endured, then pitied, then embraced, so to speak, what was termed at that time with perfect truth, "the music of the future." It was *then* truthfully so denominated; may it with equal truth, be called so, now?

Let us give to the subject a moment's consideration. To begin with, Wagner is, as has been said, a very *real* man; his work is very *real* work; his inspiration seems genuine; his genius is, to all appearance, incontestable. What then are the limitations of its manifestation? In the first place, it would seem that Wagner must be taken to task for his lack, as an artist, of really human sympathy. This deficiency he has acknowledged (albeit unwittingly), in his confession that he is able to get at the true, human element, "the universal heart of humanity," as he says, only as represented in the "*myth*." He tells us that, "It is only in the pure *Mythos* that this true, human element presents itself to the man of

pathy; and now, as once of yore, is the frown of reproof terrible. What need we here of magic spells, of averting charms and protecting deities! Can all this be said of the "Ride of the Valkyries," and the "Song of the Rhine Maidens," and the so-called "fire-music," and all the myriad situations which avowedly give rise to the thought expressed by Wagner's orchestration?

The attitude which we are here assuming is by no means that of disapprobation of all this music in itself, nor are we denying the exquisite quality of some of it; neither do we undertake to belittle the genius of its composer nor the value of some of his ideas. We would for the moment consider it from a purely ethical point of view, and investigate its claim to the place of an intellectual and moral factor of life, apart from any value as a means of mere entertainment. As reviewed from this vantage ground, one is compelled to the conclusion that, in comparison with the music of other masters, Wagner can take but a low place as comforter and quickener of the spirit, or guide to the aspiration of the soul. We come away from the performance of his music, saying, "We have been listening to Wagner"; but when the last note of Beethoven dies upon the air, we whisper, "We have been hearkening to the voice of our own soul."

Again, we find Wagner lacking in that simplicity which is the highest outcome of true art. Great genius produces the most astonishing effects by the simplest means—a saying so often repeated as to have become an axiom. Innumerable examples in proof of this may be found in every branch of art. Wagner, however, is rarely free from ponderosity, from profoundly calculated effect, in which respect he is nearly akin to his despised contemporary, Meyerbeer, concerning whose methods he takes occasion to express himself in terms of virtuous indignation. It is not easy to recall a moment in all his work, where one experiences a sense of perfect spontaneity, of outcome of phrase from phrase, of situation from situation, simply because it could not be otherwise. Everywhere is visible the *deus ex machina*; there is a feeling that the *hand* rather than the *genius* of the master has arranged it all.

The results of Wagner's method can seldom be termed simple or natural, nor does he possess the art of concealing art. His transformed swans; his shrieking Valkyries; his fishy Rhine maidens; his singing dragons; his mysterious toads and serpents; his magic swords and spears and hammers seem but so much unnecessary cumber, of which the effect would be more impressive if left to the imagination aided by nothing other than the music. It is impossible for an unprejudiced observer to deny that, however interesting their musical accompaniment, these things themselves have always the effect of clumsy superfluities. Moreover, in Wagner is exhibited a type of national peculiarity altogether too restricted in its nature for purposes of loftiest art.

A great artist—a *genius*—has no distinctive nationality, so far as his art is concerned. All nature has contributed to his being; he is born not unto a *country*, but unto the *world*. The soul of the artist individually may blaze with patriotism; the soul of his genius may glow only with the flame enkindled in art's sanctuary, and true art knows nothing of nationality. It was fine for Wagner to be a German in the day of Germany's rehabilitation as a nation. It was great and noble of him to dedicate himself to the service of a land that had nurtured him none too tenderly; to give the strength of his talent to the reform of what to him seemed false in her ideals of art, as well as to the development of whatever germ of truth he found in these. All this, Bach, Beethoven, Haydn or Mozart might have done, and undoubtedly *would* have done under similar circumstances.

Throughout all their efforts, however, the mighty world spirit would have made its presence felt, just as the murmur of the wave breaking upon a lonely shore is overpowered by the roar of universal tempest. Wagner never succeeded in ridding his work of its local flavor. Never are we wafted upon the wings of his harmony outside of Germany or Germany's Walhalla. Do we ever dwell in thought upon the comparative pettiness of nationality, while listening to one of Bach's fugues, or a symphony by Mozart or Beethoven, or even the less divine strains of Schubert or Schumann? There is hardly a note of Wagner's music that does not in-

stantly suggest Teutonic life, Teutonic thought, Teutonic individuality, as differentiated from that of any other branch of the human race.

It may be deemed hypercritical to dwell thus ungraciously upon a weakness (if weakness it may be called), which, according to popular estimation, is something for which the true patriot might be forever proud. We, however, have now under consideration Wagner's title to a position as one of the great artists of all time—one of those majestic figures of history, for whom time and place and country are distinctions that have ceased to have any significance; and from such a standpoint the critical observer must not permit himself to leave the most insignificant detail uninvestigated. As soon as any human being assumes a position (and Wagner avowedly did this) amongst the select company of this world's reformers, prophets, martyrs and ministers of light, it is no more than reasonable that his claims to such pre-eminence of distinction, as well as those put forth by his admirers in his behalf, should be searchingly reviewed.

In spite of all his wealth of musical progression, and his endless variety of modulation, so nicely calculated for the surprise and gratification of the ear, together with an almost inconceivable redundance of light and form and color, of pomp of scenic effect, and every possible artifice by means of which the attention may be captivated, it is impossible, nevertheless, to disguise the fact that, for every one except the most unreasonable adorer at his shrine, the music dramas of this master are by no means exempt from many a dreary period, made endurable only by a consciousness of the real power which, hidden for the moment, is, nevertheless, an animating spirit that controls the whole. In works that appeal to the inward senses alone this fact may not be incomprehensible, for it is a difficult task to shut one's self into pure inwardness to such an extent that, like the Buddhist wrapt in Nirvana, one shall become entirely oblivious of outer influences; but when appeal is made on all sides at once, and that by means of every resource of art in all its forms, then one is constrained to confess to a certain degree forise surpat one's inability of response, and to inquire as

to the cause of such a phenomenon. Homer nods, and Shakespeare falls into bathos; Dante and Milton and Goethe (to say nothing of lesser lights of literature) all at intervals let slip the winged buskin that helps sustain their flight, and shows us the vulnerable heel of mortality. The melody of Schubert lapses into monotony, and even Beethoven, except when at the highest heights, is liable to moments of oblivion. Can it be that the perfect artist, for whose coming the world awaits, will be recognized by his unerring perception of the fitness of things? Or is it, perchance, that *our* feeble senses are all too weak to endure the strains already vouchsafed to us of celestial harmony? It may be that the radiance of pure genius is too powerful for our grosser being, and that, like the material forms of nature (like the god Pan himself), we must sink into noon-day slumber when Apollo shines in fullest state. But no! the *soul* of man is not a part of *material* nature, and however drowsy great Pan becomes beneath the power of the eternal blaze, the mind of man is only quickened thereby to new energy, his spiritual sight is strengthened to meet with more unflinching gaze the effluence of deity. The senses of the normal man are ever upon the alert, and when appeal from high sources is made to them in vain, we may be sure that the cause thereof is to be found in the unskillfulness of the appeal, and not in any obtuseness of intellect on the part of man himself. It is only when Homer relapses into dry details, and when Shakespeare has recourse to theatrical padding, that we begin to yawn. It is at the moment when Dante and Milton and Goethe forsake grand generalities for petty details, and depart from communion with the eternal, to busy themselves with the finite, that we feel their loss of power. It is when Schubert, enamored of his own melody, forgets for awhile the mission of his heavenly strain and halts upon his way, for the indulgence of uncalled-for caresses, that we rouse from the dream of bliss into which he had transported us; and when, before his final period of exaltation, Beethoven sometimes stoops to strain his poor, deaf ear for some familiar sound of earth's harsh clamoring we cannot but possess our souls in patience glad the while, because of the hopelessness

of his effort. All these, however, were content to address themselves to the intellect by means purely spiritual, for even in the case of Shakespeare and Goethe we cannot but acknowledge the fact of the inadequateness of theatrical devices for the realization of their thought, whereas Wagner by his own life-long confession, was never truly himself when divorced from the material. He could not endure the thought of ever so slight or temporary divorce of one of his scenes from the gorgeous surroundings with which he had seen fit to frame it. The sounds called forth by his orchestra are apparently in his estimation not, like Beethoven's strains, the outpouring of the universal soul, the expression of the eternal spirit that broods over matter and whispers within us all; they are but casual utterances, appropriate only to his mythical or semi-mythical characters in certain situations to which he had seen fit to restrict them. To be sure, these mythical beings, we are told, are personifications of higher attributes of man and of nature; individualities invested with characteristics of general interest and of universal application. The story of "Parsifal," for instance, with which we have been made familiar in this connection, is but a sort of materialized "Pilgrim's Progress," set to music and adapted to the stage.

Impressive it may be, and singularly beautiful to ear and eye but alas! the human element, that underlies all real art, seems to me in this, as in all of Wagner's operas, quite wanting. The personages it is true, may present themselves, in human form, but the atmosphere in which they move is that of another sphere than this; it is the domain of the unreal, hence of the inhuman.

Let us compare this much vaunted work of Wagner's, with a master piece which stands, by universal consent, at the head of all works of operatic kind ever written: Beethoven's "Fidelio." This opera requires almost no stage setting; such as they are, the scenes consist of a kitchen in a dreary fortress, a dungeon under the same, and a courtyard, in which the prisoner may take an airing. Here certainly is little opportunity for Wagnerian display. The costumes are necessarily of the plainest description. Here are no magic gar-

dens with transformation glories; no magic spears, nor light-suffusing chalices; no swans in clumsy flight, nor glittering, slow-descending doves. There is nothing to distract attention from the *sond* of the drama, that is, the *music* with which Beethoven has endowed it. And such music! Would you know what it is, ask Wagner himself, who (to his eternal honor and praise, be it said) was a devout worshiper of Beethoven's genius; knew a good part of that master's music by heart; studied him with the profoundest devotion, and professed to base the structure of his colossal edifice of Reform upon the music of Beethoven. In listening to Beethoven's only opera, one becomes lost in a strange feeling of universality. The individual, as such, disappears. Leonora is no longer *a* woman, she is *all* women. Florestan is not *a* man, but the epitome of men. Our pulses throb, our eyes suffuse as in the presence of one of nature's solemnities. As Leonora speaks and acts, so would our own wives and mothers and sisters speak and act. As Florestan in his misery and in his joy of deliverance, so should we *all* be. All womanhood is gradually invested with a halo of sacredness of which we never before dreamed, and yet so simply natural that we can only wonder at our own dullness in not perceiving it before. Sorrow becomes sanctification, and joy benediction, and when that last mighty chorus of praise and honor to the "faithful wife," resounds with ever fuller refrain, we feel that new glory has come to all our kind; that our prophet has indeed stood upon Sinai, that he has spoken with the Almighty, face to face, and bears to us His message.

Concerning the interpretative musical accompaniment of Wagner's last and crowning drama, "Parsifal," it were unjust for any to speak in terms of criticism, save those who have enjoyed the privilege of witnessing "the authorized presentation" of that work in Bayreuth. To any one, however, who is in the least familiar with Wagner's methods, it is by no means difficult to imagine the impressive pomp, the solemn gorgeousness, by which his setting of that well nigh interminable story must of necessity be characterized. No throbbing here of the poor, feeble pulse of ordinary

humanity! Sympathy with protagonist such as this would be quite out of place, for each event of his career is carefully mapped out beforehand, by an invisible power, which would laugh to scorn our pitiful enthusiasm, our useless flaming up of heart. What with the Grail, the magic spear, a dove, a swan, strange flowers and plenty of enchantment, together with an ample supply of medieval ecclesiastical doctrines, we may be sure that the hero and his companions will come bravely through every ordeal to which they may be subjected, without the slightest occasion for discomposure on our part. It is not unnatural to suppose under the circumstances, that the effect of this work, while doubtless highly emotional, is nevertheless one that is more satisfying to the sensuous than to the spiritual cravings of our nature. Were this story of Parsifal a legend of the Roman Catholic church, and reverently treated as such by a believer in its saving potency upon the mind and heart of the hearer, then our point of view being changed we could permit ourselves to be brought into relations of respect and perhaps of sympathy with its characters; but it is nothing of the kind, nor is Wagner the man to work a miracle where genuine belief is wanting, to compel us to worship, even while the elements of devotion are unacknowledged.

During a latter-day review of Wagner and his productions, it is impossible to awaken the mind to a consciousness of lofty spirituality. He seems at times, like a sort of glorified mechanician, an inventor of artistic effects rather than a high priest of the sanctuary. He had a Yankee sense of the necessity of setting things to rights, and was exceedingly handy in the design and carrying out of every detail connected with his work, from the writing of the text to the hollowing out of a "cubby house" for his concealed orchestra, and the proper arrangement of his mimic clouds and Rhine-depths and all the innumerable minutiae upon which, it would seem, the success of his work depends. One cannot imagine great souls like Bach or Mozart or Beethoven descending in aught but the most cursory manner to such pettinesses, which seem to have been of as vital importance to Wagner as any inspiration of his muse herself. He was,

one cannot help thinking, too universal, too much of a jack-at-all trades, for profundity in one branch of art. His verse, for which high claims have been made, is of the Edwin Arnold type: respectable and dull. Once, we could have sworn that despite his shortcomings, he was, nevertheless one of the world's great masters, but latterly, the early glamor fled, one is astonished to find how trivial some of his well worn themes appear, even by the side of those despised Italian carols, whose melody was so distasteful to his ear, but which, somehow or another, contrive to hold their own with amazing tenacity. Almost involuntarily we find ourselves exclaiming: "Will coming ages esteem him a genius worthy of special mention?"

Sometimes one even seems to discern hovering about him a host of charlatanic forms beckoning him with welcoming finger to their constantly increasing host. Such as he is, however, whether god or mortal, child of genius or uninspired workman, the Luther of dramatic music, or simply an experimenter with imperfectly apprehended forces, he has stamped his vigorous personality so firmly upon the art annals of this century that only the finger of time will be able to erase the record, or to gild it with fresh glory.

CHICAGO,

HENRY BADGER.

FOR MUSICAL LITERARY CLUBS.

MUSICAL NOTATIONS.

Music itself must have made great progress, during, perhaps, many thousands of years, before an adequate musical notation. In all the early stages of musical development, music is simply an art which is passed along from master to pupil by imitation and personal precept, and all the music as well as the instruction concerning it, are oral. In fact, it was the same with language. Many thousands of years before there was a written language, men lectured, dreamed, communicated with each other and told long stories, which for the sake of facility of memorizing were in verse. Thus it was with the earlier psalms, the Vedas, the poems of Homer and Hesiod—all of which we suppose were transmitted orally some hundreds of years before being reduced to writing. The earliest evidence of music as an art that has come down to us is that of ancient Egypt, where, more than three thousand years before Joseph, there were harpers and fluters and those who sang and danced, and even now upon monuments we may trace the style of instruments they used and the orchestras they seem to have had. But in all these representations, which number, perhaps, scores, there is not one character which we can suppose to be a notation of the music they are represented as playing. The perfection of these old instruments was in some cases surprising. The priestly harpers in the tomb of Rameses III, who lived a few hundreds of years before Solomon, are models of elegance.

The invention of a complete notation of music is indeed matter of grave difficulty. The first idea, of course, is to

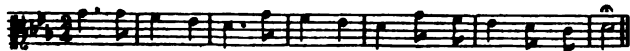
represent pitch, which is conceived simply as relative pitch. That is to say, certain names are given to tones, and the relations of the tones in a scale are, perhaps, accurately determined, but the starting point of the series, the accurate pitch of the key note, is not determined until the nation has arrived at a considerable advance in musical science. It is likely that the diapason (standard of tuning) may have been determined in Greece by the flute, or *Aulos*, a rude oboe, for all the wood wind instruments have "fixed scales," their tones being determined by the length of the vibrating tubes, which restricts them to their own natural length and the subordinate lengths made by opening the holes, which are covered by the fingers when the lowest tone of the series is intended.

If the ancient Greeks had a fixed diapason, no evidence of the fact has come down to us. They do not appear to have used their citharas and flutes together at any time of their career. And Aristoxenos, a pupil of Aristotle, gives directions for the Citharodit to tune his key note to the most convenient tone for his voice. The key tone once fixed, all the remaining tones of the scale are tuned by fixed rule. The Greeks had a very complicated musical system, or, to say it differently, they had no true principles of classification, and, therefore, designated tones by different names, which we would now designate by the same name in a different octave, or with the addition of the term flat or sharp. They had for a unit of their musical system the *tetrachord*, or scale of four tones, which in the so called Dorian mode, answered to our series, si, do, re, mi. By changing the order of intervals, retuning the middle tones, they were able to tune their lyres to the series, la, si, do, re, and sol, la, si, do. By flattening the middle tones still farther than in the primitive form they obtained the chromatic and enharmonic systems. These were extended through two octaves, and for representing them they used letters of the alphabet, written along upon the same level. As the number of tones in the different systems far exceeded the twenty-four letters of the Greek alphabet, they used ancient forms of the letters, and letters turned upon the side, etc. The total number o

characters was upwards of two hundred. The illustration below gives the text of one of the odes of Pindar, and above it the Greek letters of the music notation. The staff notation between gives the corresponding music in modern form.

FRAGMENT OF FIRST PYTHIC ODE OF PINDAR.

ΠΙΝΔΑΡΟΥ ΠΥΘΙΟΝΙΚΑΙ Α' (1^{re} PYTHIQUE DE PINDARE)'.
 U U Γ Θ I U Γ Θ I U Γ Θ I M I



Χρυ-στ-α φέρ-μεν, Ἄ-πόλ-λα-νος, καὶ ἰ - ο - πλο-κά-μων

Θ I M I Θ Γ Θ Γ U Γ Θ I Γ Θ I



σύν-δι-κον Μαι-σῶν κτέ-α-νον, τᾶς ἀ-κού-ει μὲν βᾶ-σις

Θ Γ [Γ] M I M V V < V N Z N V



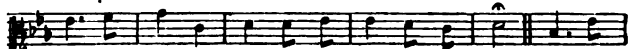
ἀγ-λα-ί-ας ἀρ-χά-κει-θον-ται δ' ἀ-ει-δοὶ σά-μα-

< Z N V V < η η γ' η η < η



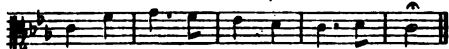
-σιν, ἀ-γη-σι-χό-ρον δ-πό-ταν προ-ει-μί-ων

V N Z η < < V V < η < γ' V



ἀμ-βο-λάς τεύ-χης ἐ-λε-λι-ζο-μέ-να. Καὶ τὸν

η N Z N V < η < η



αἰ-χμα-τᾶν κα-ραυ-νὸν σβεν-νύ-εις.

* KIRCHER, *Musurgia universalis*, I, p. 541. (voir plus haut, p. 142).

* Le savant jésuite, ne connaissant que les notes du ton lydien, aura probablement changé γ' (ειβ') en U (ειβ'), signe inusité dans le trope phrygien.

Those unfamiliar with the C clef may read it sufficiently accurately by supposing the clef to be the G clef and the signature five flats.

The Greek time notation seems to have been, if possible, more complicated than that for pitch, but there are no authentic specimens available for illustrating it. Greek music

as a whole was very imperfect upon the tonal side. They had no real tonality and they did not use harmony. All their music was melody, and their measure was derived from that of poetry. This, naturally gave them more variety upon the face of the music, in addition to the usual forms of measures they had those of five and seven beats. But they had no way of representing the involved rhythms peculiar to modern music, where in instrumental pieces the melody has one movement while the accompaniment may have quite a different one; and in orchestral music the complication is carried much further.

The Romans had only a letter notation. We know scarcely anything of the music or the notation of the Romans. It is merely by accident that we happen to know



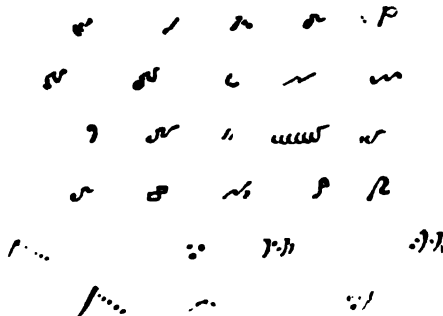
NOTATION OF GUIDO OF AREZZO.

With Translation.

that they had a musical notation, for their own writers, in so far as their works have come down to us, are silent upon the subject; but in the works of Guido there is an example of a Roman letter musical notation, which is believed to be that of the ancients. The example above illustrates its appearance.

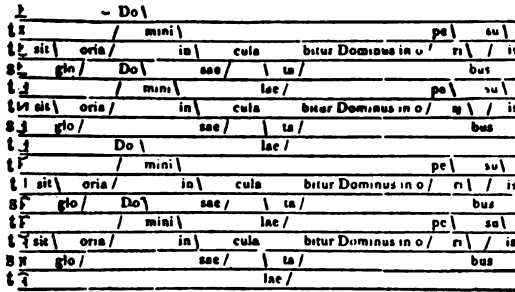
Early in the Middle Ages there was a peculiar

N. 110



NEUMÆ.

the degrees. The note-heads were not invented until about fifty years after his death.



HUCBALD'S STAFF WITH NOTATION OF FOUR VOICES—
PARALLEL MOTION.

The number of lines in the staff was long uncertain. All sorts of combinations are given. It is often supposed that the four line staff, in which the plain song is written, was invented by Gregory the Great; but, in point of fact, it did



not come into use until about the time of Franco of Cologne that is to say along in the twelve huddreds.

Among the oldest MSS. of music in existence is that of "Summer is a Cumin in," an old English part song, which was written some time be-

fore A. D. 1240.

NOTATION OF THE FRENCH TROU-
VERES. (THIRTEENTH CENTURY.) The music is written upon a staff of six lines, in square notes. It is a curious piece, for the single part here given is capable of being sung upon the principle of a round, so as to make a part song in six voices, of which four are in strict canon, or round, following each other through the same melody, giving rise to full chords when all the parts are going; and two others, which perform what is called a "burden." This

forms according to the instrument for which it was intended.



NEUME NOTATION OF LATEST PERIOD.

Gregorian Translation.

Of modern notation it is not necessary to speak, since

A SOLIS O ¹ K T V	E nunci romani
v ¹ ique ad occidua	L ¹ ique in cuncti creduli
L ¹ ique maru	L ¹ ucti pun-guntur
P ¹ lantus pulsa pectus	E ¹ tagna molesta
v ¹ lant marina	L ¹ ique in cuncti
L ¹ ique in cuncti	G ¹ lori si principes
T ¹ ique in cuncti	N ¹ a clange bis
C ¹ ique in cuncti	D ¹ ique in cuncti
H ¹ ique in cuncti	Heu mihi mi se ro



FACSIMILE OF "LAMENT FOR CHARLEMAGNE."

tenth Century.

all my readers must be familiar with it. Through the use of the bar to indicate the place of the strong accent, and thereby the measure division, and the simple principle of subdividing note values by adding another flag to the stem, any possible complication of time can be shown. Even the irregular divisions can be shown by means of a line drawn over the group and a figure to show how many notes belong to the unit. The vastly greater simplicity of modern notation is due to the more abundant use of the principle of classification. Perhaps in our instrumental music this principle has reached its limits; but in vocal music there is a notation which is still simpler, resting upon the idea that music is never in more than one key at the same time. Hence by the use of the letters, initials of the tones of the scale, and by indicating by an extraneous letter above the music the place where the key changes, and the turning points in the music where the key changes upon a single tone, the tonic sol fa is able to write the vocal parts of a Handel chorus so simply that a child can be taught to read the notes in a few minutes, as soon as he can sing the scale. This notation is not adapted for use in instrumental music. It is good practice to read instrumental music from it, and to play it in many different keys, as a preparation for transposing. But for actual use it is wholly unadapted for instrumental purposes. To write a Beethoven sonata or a Liszt rhapsody in this notation might indeed be accomplished, but to read it would be a very difficult matter. The ordinary notation presents to the eye at a glance particulars and relations which one would have to puzzle out very slowly from this notation. Whenever the singer has become a musician, in the sense of understanding that which he intends to sing, the staff notation presents to him the same advantages it does to the instrumentalist.

Some months ago, in these columns, a sample was given of a new notation, proposed by Signor Carozzi, consisting of a single clef for treble and bass, and different forms of the note head for indicating the time value. See *MUSIC* for August, 1892.

Ganga's Wooing.

A ROMANTIC LEGEND FROM THE SANSKRIT
"RAMAYANA."

SELECTED AND ADAPTED FOR A LIBRETO.

BY W. S. B. MATHEWS.

[NOTE. Much of the phraseology of this legend is from the
"Iliad of the East," a free version and abridgement by Frederika
Richardson, of Fauche's translation of the Sanskrit epic, "Ram
yana." The epic is nearly as old as Homer.]

I.

SONG OF THE HIMALAYA.

The clouds have robed me in purple,
 And crowned my forehead with snow-flakes:
 I tower aloft into heaven,
 Where dwell the radiant immortals.
 Of mountains the king,
 Their tribute they bring,
 While three worlds their secrets unfold me.

From the sighing and turbulent ocean
 The dark-winged vapors ascend
 And whisper to me their griefs.
 The light-kissing beams of Marsharis,
 The pure and still-eyed Visahkas,
 All tell me the tale of their loves.

My castle has treasures unbounded,
 Of gold and of silver and sapphire:
 The roofs of my caverns are diamonds,
 The floors are brilliant with emeralds:
 But richest of pearls.
 My peerless of girls,
 The star of my heavens is my Ganga.

II.

THE WOOER.

Oh, brighter than sapphire and diamond,
 That flashes and gleams in the sunlight:
 More buoyant than frolicsome zephyr
 Abroad in the season of showers;
 More dreamy than sensitive lotus,
 That shrinks from the day-god's caresses,
 But at night spreads the feast of her beauty
 For the pale and amorous Soma:
 Oh, Ganga! draw near in thy beauty,
 I die for thee in my loving.

In heaven the stars have grown restless,
 The earth has decked her in showers:
 The clouds delay their ascending,
 They brood and they break into weeping.
 Oh, Ganga! My passion is ardent,
 And wild as the loving o Indra.
 My kiss would stray mid thy tresses,
 Yet fear not, sweet maiden, to hear me!

GANGA'S WOOING.

III.

GANGA'S AWAKENING.

With perfumes the air is heavy:
The light is golden and soft:
The shade is grateful,
Th' immortals are happy:
Yet, Mighty and Merciful Father,
My heart is longing for love.

IV.

SONG OF THE WOOERS.

[MALE CHORUS.]

Oh, youthful and tremulous maiden,
Whose dreams are haunted by wonder,
Whose heart is fluttered by whispers.

Awake!

It is love that awaits you

Oh, graceful daughter of Menu,
Oh, nymph, with the long-flowing tresses,

Awake!

It is love that awaits you.

From thy languishing couch neath the rushes,
With garlands of weeds and of lilies,
Thy fingers glistening with dewdrops,
Oh, hearken, beloved, and hasten!

Awake!

It is love that awaits you.

V.

GANGA AWAKENETH AND HEARKENETH.

My dreams are haunted by wonder:
My heart is fluttered by whispers:
A voice calls, "Awake, my Beloved!"
O Father, I hunger for love.

GANGA'S WOOING.

VI.

SECOND WOOING.

Oh child of the old Himalaya,
Whom the arms of Prithivi once cradled.
The breast whereon thou hast rested
Is parched and is burning for thee.

Awake!

It is love that awaits thee!
Descend! O Radiant Immortal!
The delicate flowers are withered,
The leaves of the lotus have folded;
The soft-eyed gazelles are thirsty;
They find no streams to refresh them.

Awake!

It is love that awaits thee.

The earth is the dwelling of sorrow;
And restless with sighing and longing;
The sound of laughter is silent,
But weeping is evermore present.

Oh Ganga! Bride of the Heavens!

Awake!

It is love that awaits you.

VII.

GANGA.

Thy words, O Glorious Immortals,
Have wakened the slumbering maiden:
Heaven without love is not heaven.

I come, O Beloved!

Doubly beloved for sorrow.

VIII.

GANGA'S DESCENT.

The Gods, the Rishis, and Brahmas,
The Asuras, the Siddhas, and Nagras,
The hosts of earth and of heaven,
Came to witness the memorable vision,
The joyous descent of the Ganga.

The spray of glistening waters leapt up to the azure
heaven

As sprang from the head of Sivi this child of the old
Himalaya.

"I come, O Beloved, I hasten!

Doubly beloved for thy sorrow."

The air was filled with the flashes,
 The waves they roared and they shouted;
 In their joy they bounded and tumbled,
 They rushed the one on the other
 Till the air was filled with the splashes
 That fell like fire-flies and diamonds.
 The dolphins, the reptiles, and fishes
 And all that live, in the waters,
 Tossed merrily hither and thither
 With the laughing and frolicsome river.

Singing and dancing and laughing,
 And scattering her jewels on all sides,
 So passed the life-giving river,
 In the steps of the saint Bhagiratha.

In her smile the flower-petals opened,
 The storks and the herons revived;
 And all whom a curse had smitten
 At the touch of those glistening waters
 Were restored to virtue and honor.

IX.

ODE TO THE GANGES.*

Varichtha, Mighty River, a glorious hymn we raise,
 Thy blessings and thy beauty all living creatures praise.

From high Himalaya's summit to Ocean's cooling wave,
 Thy mighty waters hasten a torrid land to lave.
 More rapid than a chariot, thy surge like ocean's swell,
 Yet full of kindly healing, thy wonders who can tell?

The infant's milk thou coolest; thou weepest by the bier;
 Thou art our iron fortress; and thou our mother dear.
 Thy vast impetuous torrents forever onward urge,
 While generations quench their thirst from thy life-giving surge.

Oh, richest, purest, faithfulest of all the streams of earth!
 All living creatures raise their song to thy immortal birth.

The love for which thou camest, we here unmeasured pour;
 Thou, Ganga, bright and glistening, we praise forevermore.

*Adapted from the Rig-Veda, Lec. VI, Hymne XV.

THE VIOLIN AND ITS ANCESTRY.

While the crude bowed instruments of oriental nations have no direct bearing on our subject, it may be well to preface this study of the history of the violin with a glance at these prototypes of the "queen of instruments." India and China receive our first notice, the antiquity and permanence of their customs, institutions and implements giving them clear title to precedence.

Bowed instruments, while having examples among these peoples, had not the supremacy that was at a later period given them by the western nations. The Hindoos had several kinds of violin, to use that word in its general sense, the *seringhi* and the *serinda*. There was also the *ravanastron*



and the *rouana*, the former of which was, according to Hindoo tradition, invented by Ravanen, king of Ceylon, about 5,000 years ago, and is still played by the mendicant Buddhist monks.

Probably derived from the *ravanastron* was the Chinese fiddle, a large-headed, small-handled affair, which resembles our violin only in the rudiments. It might well be compared to a croquet mallet with a cylindrical drum at the large end, over which the two or four strings pass to the pegs run through the handle. This handle may be of bamboo, copper or wood. The two-stringed fiddle, called the *uhr-been*, is sometimes

RAVANASTRON. simply a half cocoanut shell with a handle, while the four-stringed *Hu-ch'in* may be variously ornamented with gold, ivory and pearl. The bow is of primitive form, and its hair is passed between the strings of the fiddle.

The Japanese used the above instruments as well as the ko-kiou, which might be likened to a very crude violoncello. The tones, if such they may be called, of these oriental instruments are described as being highly excruciating to civilized ears.

The Mohammedan nations have a variety of the bowed tribe, among which the rebab and kemengah are prominent. These are frequently limited to one string, and in playing are held in a way similar to that of our violoncello. The body of the former was of flat box shape, while the resonance chamber of the latter was made from wood or coconut shell.



ARABIC REBAB.

The rebab was introduced by the Arabs in the eighth century into southern Europe, where it aided in the development of the violin. Some of the most reliable authorities assert that it gave rise to all European bowed instruments.

Laborde, in his history, mentions a species of Arab lute having a hundred frets. Mr. Sandys suggests that the neck of this much irritated, "fretted," instrument must have rivaled that of a giraffe!

Besides all of the above specimens of ancient musical mechanics, there was the goudok of Russia, the soorunga and thro of Burmah, the kobu of Tartary, the koko of Hindoo-stan, and the fidla of Iceland. The Tartar thro approaches quite close to the modern violin model.

Other bowed instruments of ancient times and antipodal localities could be mentioned were their relation to the violin not more remote even than these.

The ancient Egyptians, as well as the Greeks and Romans, have sent down to us little or no evidence of having been acquainted with the use of the bow. This is all the more peculiar, as Egypt is the home of the harp and lyre, and no instrument stood higher in the affections of the Greeks and Romans than the latter. Having these stringed instruments it is remarkable that these nations, representing as they did the highest culture of the world in the morning of civilization, should stop short of the next step, *i. e.*, the invention and application of the bow. Mr. Engel states that these nations probably used the bow, but neglected to say anything about it in their writings!

There is, as far as I have been able to discover, but one instance cited where the Greeks or Romans left any delineation that might lead to the conclusion that they were acquainted with the use of the bow. This is in some plastic ornamentations mentioned by Mr. Fleming, and even in this case one must, in order to reach this result, give his imagination free play.

The principle of dividing a string to obtain different tones, was applied to the lute in Egypt 3,000 years before Christ; and the same principle was applied to the monochord by Pythagoras in the sixth century B. C. In the monochord we find the common ancestor of both the violin and the piano. From the reduced size of the lyre, and its plurality of strings, together with the divided string lengths of the monochord, there must sooner or later have been evolved the violin, especially as it was discovered that tones could be produced by lineal friction of the finger or the plectrum.

The substitution of lateral friction was soon made, the idea of a bow being appropriated from the Saracens. It is probable that the common military bow was first used. The military bow is then the immediate ancestor of both the violin bow and the harp; for by adding one or more strings to it, it became in itself a musical instrument, a crude harp.

One of the first steps toward the violin is to be found in the hurdy-gurdy. In this curious instrument the body was similar to that of a large mandolin, and there was no neck extending from it, simply the peg box. Near the bridge

was a rosined wheel underneath the strings, which was connected with a crank at the tail end. Beneath the strings was a series of keys, and by pressing down one end of the key the other was thrown up against the string. At the same time the crank was turned, and the music ground out. A larger sized instrument of the same style and largely used in church services was called the organistrum. This required two players, one to manipulate the keys and the other to turn the crank. Thus the labor was divided, as in the pipe



ORGANISTRUM.

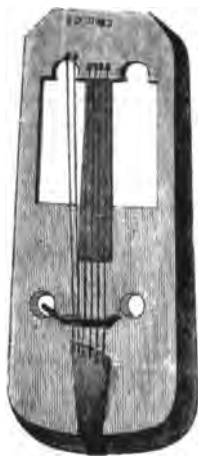
From a capital in the ruined Abbey at Boscherville Normandy, 11th Century. organ, where one person may furnish the muscle, and another the brains. The hurdy-gurdy was in occasional use even into the present century. Its continued popularity in former centuries was due to the crudity of the violin bow, many people preferring the droning sound of the wheel to the friction of the bow, especially as the former was easier to play.

Prior, however, to the invention of the Hurdy-gurdy in southern Europe, there was in popular use in Britain an instrument which may have had its origin in India, as is claimed by some, but of which origin there can be given no conclusive proof. This was the *crwth* (pronounced *cruthe*), the first mention of which is made by Fortunatus, bishop of Poitiers, about 600 A. D., when in writing to the duke of Champagne, he says:

"Let the barbarians praise thee with the harp:
Let the British *crwth* sing."

Other names, as *crowd*, *chrotta*, *crowt*, *hrotta*, and *rotte* were applied to this instrument, though some musical antiquarians think the *crowd* to be an older and distinct form.

The crwth was oblong in shape, with two openings for the left hand, which grasped the central of the three divisions



CRWTH.

thus made. At first there was probably neither bridge nor bow used, it being played as a lyre or primitive harp by plucking with the fingers; but later, after the introduction of the bow, some of the crwths were supplied with bridges, one foot of which passed through the sound hole to the back, thus acting as both bridge and sound post. The conquering Romans introduced their fidicula or long bodied lyre into Britain, and the result was an amalgamation with the crwth, which gave a nearer approach to the violin family. For 500 years after Fortuna-

tus' letter, history tells us nothing of the crwth, but it again appears in the records of the eleventh century. Coussemaker tells us the crwth of that date had three strings, and was played with a rude bow.

In the course of the development of this and other instruments both names and shapes were changed so frequently and indiscriminately as to lead to the greatest confusion. Not only are there differences in nomenclature, but the sources of information are often unreliable. Our knowledge must be gleaned from decaying relics, from monumental sculptures of uncertain age, and from an-



King David playing the Crwth. From a Saxon MSS of the XIIth Century

cient manuscripts giving, perhaps, conflicting statements. Amid this confusion the antiquarian and historian must grope his way as best he may, hoping not for complete and accurate knowledge, but for generalities and for material for speculation.

Three instruments that presented marked similarities were the old English fyddly, or fiddle, the German geige and the French rebec. Of these the geige was oval in shape, and the rebec somewhat narrowed at the front end, making it pear-shaped. The plan of construction was similar to that of the mandolin. A curved back and a flat top or belly were joined at the edges, oyster fashion.



Fig. 135.—A Female Playing on the Vielle. Thirteenth Century.
(From an Enamelled Dish at Soissons.)

The name geige is by various authorities referred to various roots for its derivation. The most probable explanation is that in the earlier times dancing or jigging was done to the sound of the voice in singing; later the tones of the pipe were used; and finally, when bowed instruments appeared, the dancing continued to their lively notes, and becoming thus closely associated together the instrument took its name from the jig. Another statement is that the jogging of the fiddler's arms gave rise to the name, and still another traces it to the rapid

vibration of the strings.

The reader will remember the statement that the Moorish rebab was introduced into southern Europe in the eighth century. From this instrument was evolved the rebec, the construction of which was peculiar. The body and neck were of one piece, hollowed out under the bridge, and the opening thus made was covered with a thin piece of pine, called the "belly." The small end was also scooped out to form the peg box into which the three strings ran. The tone made by the rebec was loud and harsh. Its successor, the viol, rapidly displaced it, and it was banished from its aristocratic environments to the rural festivities.

No date can be given for the introduction of the *fiddle*, *geige* and *rebec*, but they sufficed till the thirteenth century. At that time the troubadours introduced an instrument which embodied important changes. This was called, in north Europe the *fidel*, in northern France the *vielle*, and in southern France and in Italy the *viole*.

While in different countries and at different times the models of this troubadour fiddle show a wide divergence, still the general principle was the same. In the earlier ones the neck was merely rudimentary or entirely absent, but it gradually appeared and was quickly lengthened. The pegs of this instrument were inserted, not as in the violin of to-day, but like those of the guitar.

To meet the requirements made upon the fiddle by the troubadours in accompanying their songs, the resonance chamber was soon enlarged; but with this enlargement came the difficulty of not being able to make the bow touch the outer strings alone. This impediment was overcome by giving the contour of the body an opposite turn, making the indentations in the side and forming what is known as the "waist." By this remodeling the resources of the instrument were increased in every way.

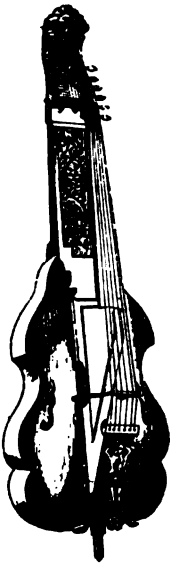


Next in the line of improvement was the insertion of strips between the back and belly separating them a short distance. These strips were called "ribs" or "bouts." In the fifteenth century small triangular blocks were inserted in the sharp angles made by the changes of direction in the outline, and this simple addition opened the way to a larger-sized fiddle, of greater strength and tone. This is the turning point of the instrument: the addition of the ribs and the insertion of the corner blocks.

The old geige model was capable of no further tonal possibilities; but with the bow hand liberated by them iddle ribs

and the tone strengthened by the corner blocks, new life was given it. Still later the proper shape and position of the sound holes was discovered. For a century or more, even until after the violin idea had become firmly fixed, the sound holes shifted about from one end of the belly to the other, on each side of the waist. Many interesting examples of changes in position and shape of both bouts and sound holes might be mentioned did space allow.

As to the fingerboard, "frets" were used for several centuries to give greater ease of playing and accuracy of intonation.



The influence of the lute was long felt in all the stringed family in the variety of methods of tuning. And it was only when the plan obtained of having four strings tuned to definite degrees, that they were free from the domination of the lute and ready for higher development.

Last to reach perfection was the bridge; and it was not until the genius of a Stradivarius had been expended upon it that it attained an ideal form.

One thing that led to the gradual disuse of the lute was the difficulty of keeping its many strings in tune. An early authority says that if a lute player attained the age of eighty years, he must certainly have spent sixty years in tuning his instrument. Speak-

ing of the proper care of the lute, Mace, in 1675, writes that during the day it should be put to bed, between the blankets of a bed that is constantly used, as by this means the strings can be kept from breaking and the lute will be kept in good order. He adds that no one must tumble down on the bed while the lute is there, as he has known several to be spoiled by such inconsiderate actions.

We have now reached, in our search for the pedigree of the "queen of instruments," the form that immediately preceded the violin proper, *i. e.*, the viol.

And a sweep, sweep, sweep;
 But above all this still abounds
 With a zingle, zingle, zing,
 And a zit, zat, zounds."

A favorite combination in England in the sixteenth and seventeenth centuries was the "chest of viols." This was an upright case carefully fitted to contain six viols, two trebles, two tenors and two basses, and was a necessary feature of every well ordered household, and its contents were said to constitute "a ready entertainment for the greatest prince in the world."

It must not be thought that at the introduction of one style of instrument the preceding ones quickly disappeared. The old hurdy-gurdy, for instance, which we first hear of in the eighth century, although distanced in the race as far back as the fifteenth century, continued in use for two hundred years longer; and the ancient rebec might have been found side by side with the violin in the earlier years of the latter's progress.

There is a prevalent idea that the name fiddle is a sort of colloquial or slang term that should be debarred from the use of well informed and correctly speaking persons. This is an error. The words "violin" and "fiddle" spring from the same root, *i. e.*, the Latin "fides" meaning a string. Its diminutive is "fidicula." This, in Italy and France, through the mutations of "fidula," "viula," "viola," "viel" and "viol," finally arrived at "violino," meaning a small viol, and from this is the common term "violin." On the other hand, starting with the same root, "fides," and passing with Cæsar to Britain and mixing with the northern languages, we have "fithel," "fiedel," "fidel," "fyddyll" and eventually "fiddle." Thus it will be seen that "fiddle" is nearer the original term than "violin," and is as much entitled to our use and respect.

Some bright Italian (though some say German) genius discovered one day that if instead of making the back of his viols flat, as had previously been the custom, he were to give it an opposite curvature to the top or belly, the tone would be wondrously improved and strengthened, especially in the upper register. In the person of Gasparo da Salo, of Bres-

cia, the connoisseurs of violin making claim to find the fountain-head of the art. It was in the artistically productive latter half of the sixteenth century that the great Italian school of violin making, headed by Gasparo and culminating in Stradivarius, sent forth their master works. In this epoch Raphael, da Vinci and Titian were painting their immortal works; a little later, Corelli, Tartini and Viotti were laying the foundations of violin playing; Palestrina and Zarlino were forming the classical school of church music; and after them Bach and Handel were penning the works for which the world will never cease to crown them. There were giants in those days.

The title of Gasparo (called Salo from his birthplace) to this invention is not undisputed. Duiffoprugcar, or Tieffenbrucker, of Bologna, and testator of Milan, both prominent makers of viols, have been claimed by different writers to be the originator of the violin, but the claims of each do not seem to be substantiated by evidence of satisfactory character. It was a pet theory of Ole Bull's that Duiffoprugcar and Da Salo were one and the same person, but it need hardly be added that this belief is not shared by other violin connoisseurs.

Gasparo's history, like that of many a worthy of those days, is unrecorded, but his work is supposed to have been done between 1560 and 1610. Continuous experiment was the price of perfection, and we may trace in his various instruments a gradual development from the viol to the violin. Starting with the viol model, he made his way to the violin of high form and gradually settled on the flat model as giving, to his mind, the best results. One pet idea of his was to treat each instrument of the string quartette in a different way. Later experience has shown his error in this. Added to the advance in model, he led the way in the choice of woods, proving to succeeding makers the necessity of careful selection of material. The wood of the pear, lemon, ash and sycamore trees were the staples of the Brescian makers, and in the proper choice of these woods Gasparo was a pioneer. To-day his basses are more highly prized than his violins.

His pupil and successor was Giovanni Maggini, working probably between 1590 and 1640. His violins were not great improvements on those of his teacher. Attention was directed to Maggini's productions by De Beriot, who used one of his fiddles in concert work. Being played by so great an artist, the price of this make increased considerably.

It is to the old town of Cremona in Lombardy, north Italy, that we must look for the culmination of violin making. Cremona was in those days a center of musical and artistic activity. Numerous wealthy monasteries in the neighborhood afforded ample financial encouragement to the musicians, artists and instrument makers. This circumstance, combined with another equally favorable, the ample supply of the proper material in the immediate neighborhood, gave full scope to the Cremona school of violin makers.

W. FRANCIS GATES.

BOSTON.

(TO BE CONCLUDED.)

THE DEATH OF THE OLD KING.

"I shall die—"

"Let us pray, my lord."

"— But I shall live again."

"Aye, in the heart of the great God:

But rest, rest a little, tis yet not morning."

"Nay, nay in the world! Thinkest thou

Aught unfinished lives in God, poor fool?"

"I shall die, having been naught but a king."

"Do not weep, poor my lord."

"Ah, let me weep, thou little, gentle fool.

"Dost not think that I may live

Another life to play the lute in?"

MAUDE MENEFEE.

CHICAGO.

IS PUBLIC SCHOOL MUSIC A FAD?

In Chicago, and several other cities, the press has lately been making a commotion upon the so-called "fads" in the public schools—including in the general term practically all studies but the "three R's" of a primitive education. The fight is being made in Chicago against German, drawing, sloyd, modeling in clay, and physical culture.

These several departments have been created one after another and put in charge of a certain number of special superintendents with the proper retinue of assistants, and the work is carried forward along with the other studies. The general questions involved are very serious, and their proper solution would take us to the very foundation of the concept of a public school education. That all these branches are desirable in themselves (excepting perhaps clay modeling, where the clay passing among many ill-kempt hands is liable to breed malignant skin diseases) no one will question. Nor is there any sound reason in the principle so generally laid down by the daily press, at times of "reform" like the present, that the state has no right to use public moneys for educating a child beyond the most elementary and general branches, want of which might invalidate his value as a voter. This principle covers only a part of the ground. It is true that the state's first duty is to educate the voter so that he can read his ballot and perhaps cast it intelligently. But there is more involved in the common school idea.

Rightly understood, the common school is a co-operative movement, through which property is taxed in order that education may be placed within reach of every child, without question as to his possessing property. Only in this way is it possible to make opportunity for the children of the poor to rise to the higher levels of modern life. Any child, whose parents can spare him from aiding in the support of the family, under a sound common school system with its proper

appendages (the high school and college, all free as the primary school), can go on and acquire an education, and become, if his talent permits, a great scientist or inventor. He can become cultivated, in the sense of appreciating the literature and mind of his native land, and can also acquire the trained use of his mind, upon which his rise in the world may later depend. Moreover, this is not altogether a question of the popularity or non-popularity of the higher education. No matter if not more than one child in a thousand goes on to these highest reaches of education, the opportunity must be placed within reach of this thousandth child, whose genius may repay the community for many years' expense in maintaining these higher advantages.

The foregoing, however, is not altogether to be taken as an indorsement of the modern graded school. The vice of the public schools, especially in cities where they are "superintended" in the modern and complicated way, is that they presume that all the children will go through the entire course. The course is made with reference to a school course of twelve years. Accordingly, certain studies are postponed until late in the course, in consideration of the late period of maturing of certain mental faculties; and others are spread over four or five years, irrespective of the consideration that only about one pupil in a thousand will reach the higher parts of the course, while, nevertheless, the study thus spread out may form part of the most elementary concept of an education. This is the very head and front of the offending of the common school. The course is interminable. There is no provision made for giving those pupils, whose circumstances do not permit their remaining in school past their twelfth or thirteenth year, such a command of the elementary branches as they need, and as in fact they might very well acquire if their attention were concentrated upon them, and the course permitted their advancing as fast as their powers would take them. The extent of the evil lying concealed in the educational courses of the large cities, in the latter respect, is too great to be traced at this time; but suffice it to say that it amounts to a gross injustice to a very deserving class of pupils.

Again, it is not altogether conclusive as to the propriety or non-propriety of maintaining instruction in a foreign language, or in these fancy studies, that few, if any, of the pupils get a really working knowledge of them. German pupils cannot speak; drawing pupils cannot draw off-hand, and the clay-modeling pupils are not able to model in clay very simple objects of their environment. Still it may happen that in the time devoted to these imperfectly mastered branches, the pupil's mind has broadened, and his general concepts may have been extended to a degree compensating for the time consumed. This, most likely, is the general effect of the studies. But there still remains the question of delaying those pupils whose education must needs be completed by their twelfth or thirteenth year. As to the latter class, the community cannot afford to permit them to be ignored. For, when all is said and done, the common school is a co-operation in the interests of the poorer classes, and just as soon as the leaven of the Pharisees begins to work at the expense of the rights of this weaker class, the system needs reforming. Such a time has come in the Chicago schools for a dozen years past, nor is there any more likelihood of the problem being solved finally at the present time than earlier. It is evident that the common school system needs to go upon two legs, so to say: One course, with whatever apportionment of rooms and teachers experience shows to be necessary, for the *complete course*, in which the first steps have in view the ultimate high school and college: and another set of rooms and teachers, in which the course is planned with reference to giving all these pupils who must stop school at twelve, the most complete education possible before that time. Very likely it would not be necessary for the first two years to show any differences. The children would all be young and inexperienced. But at the third year the division would begin, and the next four years of the summary course would include all of those common branches now embraced up to and including the first year of the high school. This would not require cramming on the part of the pupils. It would merely require concentration of attention, and the elimination of all the extras, which, while not harm-

ful in 'themselves take up time which the shortened school hours cannot sacrifice without losing the power of completing this ideal abbreviated course, which would, if accomplished, be of such value to the class for which it is intended. In practical application it will be found that the two courses would be needed in different sections of the city. In certain districts, where laboring men, live the short course would be the normal. And as there would be more to do here in a given time, and as the material is also not quite so easily managed as in the more cultured divisions of the city, all the best teachers, with sharp and well trained minds and self-forgetful enthusiasm, would be assigned to this part of the work, leaving only the surplus of this class for the more advanced schools. Ultimately, of course, some superintendent or board of education will devise a system of examination which will result in admitting to the ranks of teachers only that comparatively small class which possesses the proper mental composition for a teacher, in respect to the qualities mentioned above. But this is to anticipate.

What then will become of our German language and our music? The German will go. Not because it is not a good idea to include it in a common school course. It is distinctly advantageous for a student to acquire a foreign tongue; indeed, every high school graduate ought to be able to converse and read easily in at least two modern languages besides his own. These very naturally would be French and German, in a great majority of cases, because in one or the other of these two languages is available the most important part of that division of the world's wisdom which has not yet found its way into English. This division is yearly becoming smaller, through the constant enlargement of English literature by the translation of every foreign book of real value. But new results of investigation have to remain for some time in the language originally embodying them, until their value or public interest has been shown sufficient to warrant their translation. Living thought will always require of its votary at least two living languages, besides his own; when one has two foreign languages he can easily learn any others that he may find necessary.

Music in the common schools rests upon a different footing. The primary object of music study in the schools is not that of turning out musicians; scarcely of turning out singers able to "read music." The first advantage of music exercise in the school room is that of pleasure and pastime from study. There is a great deal more in singing than we understand. Physically it opens the lungs and helps circulate the blood. Mentally it makes a momentary forgetfulness of study, serving the same purposes as a short nap—which, as every brain worker knows, may afford great refreshment, even if lasting only five minutes. Complete rest of the mental machinery, even for a few moments, is a great relief. And we must remember that everything which is true of the older brain workers, with their cultivated powers of attention to difficult and abstruse subjects, is equally true in kind of these immature thinkers, to whom their little problems are even more insuperable than those to which the adult addresses himself.

Moreover, there are certain quasi-spiritual relations in singing which we do not yet fully understand. The consensus of will, when all the school unites in some beautiful song, is itself of great value, and an aid to discipline. For this alone it would "pay" to retain singing in the school room. More than this, the child is unconsciously impressed and to a degree educated by the songs he sings. The much quoted desire to make the songs of a nation is not far wrong. Only it will depend upon *how* the nation sings those songs. If they are to be jabbered through, as Moody and Sankey hymns are sometimes "executed," they will not educate, their influence will be in the wrong direction. They will tend to form a habit of routine and inattention. To draw the line where habit ceases to present its harmless side of "discipline," and begins to present the harmful side of "routine" and conventionality, would take us too far, and perhaps prove too difficult. But every teacher who has observed the effect of a fine song sung by the children under the guidance of a real musician and a poetical and child-loving nature, will understand me when I remind her of its value. It does something for the school room which not even religious in-

struction can do as well. It *harmonizes* the child, and at the same time it awakens his mind, and predisposes him to learn. I suppose there will not be two opinions with regard to this use of music in the school room among the more intelligent teachers.

This brings us to the question as to the normal attitude of the music teaching in the common school. Should it aim primarily at making the pupils good readers of music, in the sense of being able to sing from notes at sight, with the same ease and certainty with which the ordinary person reads language from books? Or should it mainly occupy itself in sentimental directions, looking for the æsthetic and spiritual advantages to be derived from singing, as already mentioned above? This is a hard question. Undoubtedly if there must be a choice made between the two alternatives, the good of the school would be more promoted by the sentimental uses of the singing hour than by occupying it with mere technicalities. The question also is further complicated by the accidental circumstances that our usual musical notation is very difficult to sing from accurately, without first having become a musician. If our prejudices did not forbid our leaving the orthodox musical notation for the advanced grades, perhaps for the high school itself, and maintaining in the lower grades a simpler but perfectly competent notation, like the tonic sol-fa, the notation might be disposed of very easily. For it is possible to give all the tonic sol-fa notation up to and including the ability to sing a Handel or Mendelssohn chorus at first or second sight, accurately and certainly, without delaying the other musical instruction—so simple and obvious is the system of signs involved. But in this country there is an absurd and wholly irrational prejudice against doing this, and when musical notation is taught at all, it is done by the usual notation. This choice leaves the teacher exposed to the alternative of carrying the training to the point where the pupil becomes a musician, and therefore an independent reader, or else of restricting the musical experiences to the simpler parts of music, and to the nearer keys. Even then the music must be restricted to rather barren limits, if real reading is to be

accomplished. For in the present state of musical thinking there are comparatively few pieces of medium difficulty which do not digress from their own principal key and often to very remote keys. But the notation of modulations is one of the most difficult parts of music for vocalists, although musically they may be quite able to follow them in thought.

Practically, the common school song is almost restricted to the simple and barren departments of music already mentioned. And such a triumph as a common school pupil able to read music of any considerable difficulty from the usual notation, will not be found outside one or two of the more favored cities—and rarely there. To be frank about it, the common school teacher of music lacks humility. He is too ignorant of what it means to know music. Those who are themselves musicians, as a rule, know the justice of the restrictions above made.

It would be wrong to conclude from the foregoing that school music is now kept down to the musical grade corresponding with the grade in which it is used. On the contrary, the general advance of musical taste, and the rivalry of editors, have led to a general elevation of the character of selections included in school books. And, while much trash may be found there, the average in the best works is very high. Mention has been made in these columns long ago of the commendable quality of the selections in the National Course. It is quite likely that a careful examination would show other compilations to share these good qualities.

It is interesting to note that wherever these better selections have penetrated, they show their influence. A test applied in a sixth grade room in one of the laboring districts of Chicago, where the pupils are almost exclusively of foreign parentage of the working class, showed that the Beethoven selection in the singing book was more highly enjoyed by the school than any other; and that, in general, the preferences of the pupils were decidedly in favor of the better selections and against the poorer; and this without any attempt having been made to educate them otherwise than through the experience of singing these pieces in different moods. In the Chicago high schools the sentimental uses of

music are carried farther than, perhaps, in almost any other city, in consequence of the influence of that distinguished artist and extremely sensitive musician, Mr. William L. Tomlins. No teacher can be found more in sympathy with all that is high, tender and noble in music than this great vocal conductor; and no teacher has more sympathy with child life. It is the experience of the writer, and of other teachers of the pianoforte, that pupils coming from the high school classes are prepared for fine musical training to a degree wholly unusual in the children of American parents. I do not mean to say that teaching of notation is neglected in the Chicago high school. On the contrary, I am assured that it is carried to a very commendable length, but I have never had the opportunity to assure myself of the fact by original tests. If examinations take place, they are privately conducted, so far as the press is informed.

By this time we have arrived at the point where it might be as well to define one of the terms in the title above. What is a "fad?" The term is not authentic. It is a reporter's term, meaning that the branch so designated is a mere whim of some one—a side-issue of education, entirely foreign to the main current. Such we might well enough admit music, drawing, sloyd, clay-modeling and the like to be, for no one of them enters into the *necessities* of the average voter or worker. But if these studies have value as mind-openers, and if this mind opening value is sufficient to compensate for the time they occupy in the school room, an intelligent public opinion would dictate that they be retained and properly treated. In the case of singing the fact is clear. It pays. German belongs in all the complete schools, but not in the summary courses designed for working boys, who, of necessity, must leave school before reaching a complete English education. Sloyd is a Swedish system of manual training, and the testimony of the teachers is that by its aid they are able to prevent truancy of the boys. It trains the hands and awakens the mind.

Some of these side issues of the school room are, undoubtedly, "fads," pure and simple. A kindergarten teacher happened to discover that a kind of training might

be had from the exercise of cutting colored papers, and matching them. This was true enough for the little children, but they got it included in the general course, and now the twelve and thirteen year-old children in the sixth and seventh grades of the grammar school have to devote an hour a week or so to cutting out these colored papers, and one of the practical exercises is to match the cut-out pieces into a colored paper image of the solar spectrum. But by a curious freak of science these artificial spectra have also a very red *red* at the end after the violet. Inquiry as to the source of this freak showed it to be a result of the "thinking" of the special teacher, who finding the solar spectrum one-sided and unsymmetrical, thought to better it by rounding it off with this very red red, which she had manufactured for the purpose. The fact and the reason of the fact are worthy of each other. It is to be supposed that what the teacher sought was to awaken "the inner consciousness of nature's incomplete unity"—whatever this may mean.

The real weakness of the common schools, especially in the large cities, is the incompetence of very many of the teachers. There are hundreds of them appointed through influence, who in spirit and habit of mind do not belong to the educated class. They never read about education; many of them never read good books, and they are intellectually incompetent and unfruitful. Pupils falling under the instruction of this class of teachers miss entirely the main thing in school life, which is contact with a living and superior mind. This is the great mind-kindler. And the rank injustice of the treatment some of the special studies receive at the expense of the standard branches, is that they are taught by interested experts, whereas the ordinary branches are too often taught by sluggish routinists. This, however, is another question, and we will not attempt to solve it at the present session.

W. S. B. MATHEWS.

AN OLD LADY IN MEXICO.

(The following account of a trip to the city of Mexico was written as a private letter by the mother of the Editor, a lady now somewhat past seventy-five. For some months previously she had been disabled by being thrown from a buggy, resulting in several grave fractures, and other painful and dangerous injuries. But a live-long fondness for seeing the world was not to be thus untimely quenched, as this letter shows. The persons named in the narrative, who figure in the style of the chorus of the Greek drama, are simply her husband, children and grandchildren. With this explanation the letter is offered the reader, without any effort to impart to it a literary form.—ED. MUSIC.)

DOVER, N. H., Jan. 9.

MY DEAR SISTER:

After you left us last September, I went on steadily gaining in the most wonderful manner. As the time drew near for the Mexican trip Doctor grew anxious to go, and I told him to go and I would stay at home. So the day before the party was to start Doctor said in the morning: "I want to go to Boston, this morning, if I can get my visiting done." I said, "Very well, your breakfast shall be ready at half past six." So he flew around, and started for Boston at nine o'clock. I said as he started: "Get your ticket for Mexico, Doctor, and I will stay at home and have a good time while you are gone." Doctor came home on the 3 o'clock train, but went to the bank for his money and made some visits and got home about five o'clock. And when he had sat down he said: "Oh, I have not told you, have I, that I have bought our tickets and selected our section in the sleeper for Mexico, and that we start to-morrow morning at 7 o'clock?" My first thought was that it would be wholly impossible for us to start anyway; "but," I said, "Call your horses and take me to the milliner's as quick as you can." I

the capital of the state of the same name, a funny looking city of about 75,000 souls, and a great mining place. It has such funny narrow streets and neat houses. As we approached Zacatecas the country was well supplied by water with irrigation, and well cultivated for that country. A high hill, whose top is more than 8,000 feet above the sea level, stands in the way. The tall tower of the smelter high above the track is seen first on one side and then on the other, as the train bends in one horseshoe curve after the other. This



marks the approach to Zacatecas, one of the greatest cities in all Mexico. Here we had the promise of spending a day, and they were to give us a dinner. Just imagine our disappointment when within a few miles of it, a messenger came on board to inform us that we could not stop, as typhus fever was raging, and it would not be safe for us. It was very refreshing for a person who had been riding so long through such dreary wastes to come to so much water and see the ground no longer suffering from thirst, but paying the laborer with such beautiful corn

and grain and comfortable looking cattle and decent looking men and women.

When we reached the depot and had expected to go rushing past, what was our pleasure to see assembled there in the large open space hundreds, yes, one or two thousand, of well dressed gentlemen, and to be told that the governor of the state had waited two hours for us. We, as usual, being three hours late, did not see him, but what we did find was four bands playing excellently well all our national pieces. We stopped there an hour, and while there saw the poor little donkeys, or as they call them "burros" come in so loaded as to completely hide the animal, all but his ears and face. These were loaded with unhusked corn, while those loaded with stones could be seen.

When we had left Zacatecas station and could look down on the city, it was indeed beautiful, and one pretty sight was

a train of these same little patient burros, about fifty or sixty of them laden with little bags of gold and silver from the mines. There are always as many drivers as donkeys. The country now looked better. Indeed it was most beautiful, and the city was queer enough, with its square houses and narrow streets. We could see but very little green or flowers there, for the houses all had courts, and these in the better class are usually supplied with a fountain, and that is surrounded by palms and many beautiful and rare flowers. I believe there was where I first saw those funny fences for yards. It looked like straight poles driven down into the ground, varying in height from two feet to eight or ten, painted green and the enclosure filled with what to me then seemed curious cacti. I found afterwards that these same poles were cacti and that they not only served for a fence, but blossom and bear fruit. From this point the city looks, it is said, like one of ancient Palestine, lying with its low flat-top houses and domed churches a hundred feet below, and spreading up and down the gulches and hillside. The track winds around on the side of a mountain, passing directly over some mines and smelters, keeping the city in view for some moments.

A seat on the rear platform of the last car is the place to see the country in all its magnificence, and there Doctor and I placed ourselves. There were droves of donkeys and herds of cattle and goats on the hillside, and hundreds of things could be seen that are not to be seen anywhere else in the world. Among the most curious to me were the baby donkeys. They looked so patient, and sad, like all the rest of the inhabitants for that matter. The men and women—that is, the poorer class always look so sad. They live out of door almost wholly, and such poverty you never saw. As the train moves along, looking back, the city of Zacatecas lies under the shadow of *Cerro de la Bufa* an immense buffalo cut in stone by sculptor Nature, lying on the mountain crest, keeping guard over the city of silver. The country now becomes agricultural rather than mining; there are many fertile districts in all the valleys down as far as Aguas Calientes—which being interpreted means Hot Waters. Here we

stopped and dined, and a good dinner it is. Here is a picture we have not seen before—a swiftly running stream of hot water. Look up the shaded road; along that stream is one vast laundry where a hundred washwomen are on their knees on the ground, and every bush and tree, including the fallen branches of the *Magne*, is covered with many-colored garments hung there to dry, and here too, are the babies, all naked or nearly so, tied with a string near a warm pool of water where they can paddle as they please. While we were at dinner a uniformed man stepped in and said, “When the *medicos* and their ladies are through dinner, they will please step out through this door and be introduced to the governor.” And so we all went out and had the honor of shaking the hand of the governor of the state of *Aguas Calientes* (poor man, I should think he would be always in hot water). The scene here is said to be totally unlike anything else in all Mexico. The town is one level plateau, over 6,000 feet above sea level.

Dear sister, we have only got to *Aguas Calientes*, and I have not told you one hundredth part of the interesting things we saw. Neither have I described the country, with its beauties and deformities, as it should be. The most I can say is, it is a wonderful country—a most wonderful country. Its immense wealth is almost fabulous, and its poverty more than one can well understand. I shall stop now and let you have this, which is all you can stand for a few weeks. I shall however, go on and tell the rest of the story, or part of it, later on. I want to tell you of the reception given us, when we arrived at the grand old City of Mexico, and many things we saw.

(TO BE CONTINUED).

Rules for Expression.

PART THIRD.

(CONTINUED.)





XII. Single Tones and Chords.

106. 1. Irregularly long tones are strong and rubato; especially in the piano, to ensure a sufficient sustaining of the tone. 2. Fundamental discords on strong parts of the measure are relatively stronger. 3. So, also, are changing tones. 4. Suspensions are strong and rubato. 5. Chromatic tones on strong parts of the measure are relatively stronger and rubato, especially if, like *fe*, *ta* and *se*, they mark a new tonality. 6. Passing tones, whether diatonic or chromatic, on a weak part of the measure are relatively weaker, but in slow time where strong accents are less prominent from the exalting of the weak accents to nearly their level—the difference is not so marked. 7. Chromatic chords are stronger or weaker where single tones would be stronger or weaker. 8. Generally, discords on a strong part of measure or pulse, whether chromatic, diatonic, suspended or changing, must have a strong attack. 9. Tones that bind chords, as in an enharmonic change, must be strong. 10. Syncopes have force equal to the strong accents, but not greater, for that would be a displacement of the accents and change of measure, *not syncopation*. To ensure syncopation—the striking together of two rhythms—the other parts must mark the original rhythm even more firmly. 11. Extreme points in melody, the highest and

lowest (if the latter be on a strong metrical division. Compare Par. 70), are strong, but not, if at the end of a period. 12. Sustained tones are swelled; following that analogy such variants as trills, repeated tones (tremolo), and similar embellishments (see cadenza of Chopin's op. 9, No. 2), rolled octaves and chords, also repeated broken chords (see trio of Beethoven's sonata, op. 7), are swelled. Such figures commence softly and slowly; but not if accompanimental. The trill should generally commence with the principal tone, but not, if an acciacatura precedes it.

13. Repeated tones must be detached by shortening them. As repetition implies emphasis, they receive more force than the metrical accent would give them. The longer the repeated tone relative to the first of the series, the greater its force.

XII . Groups.

107. 1. Triplets and minute subdivisions of the pulse, if a part of regularly recurring rhythmical figures, are played in time. But if irregularly introduced into a melody composed of longer tones, they must be retarded—made broader—to avoid triviality. And so with turns, which in adagios may be an essential part of the melody, while in allegros they are only ornaments to be played quickly. 3. The initial sixteenth in this rhythm  may be shortened in quick time (in which event, the dotted eighth is really rubato), but given full length in slow time. 4. Similarly with the elements in these rhythms  and  5. If in piano music, two groups, one of three, the other of two or four notes, terminate on the same note, as  though according to strict time the final notes should not coincide, it is unnecessary to repeat the final tone. Whichever melody is the more important will decide its place. 6. The first delivery of motives requires special breadth.

XIV. Rests. Fermate.

108. 1. Pauses between periods and larger structural

divisions may be lengthened, so as to arouse attention, by suspense. 2. Fermate (either tones or silences), marked by the sign \frown must be long enough to give rhythmical symmetry to divisions, but in short introductions and in short passages (interludes of fantasia-like compositions), they may be indefinitely prolonged—from twice to four times the length of the metrical part they occupy.

XV. Equal Voices.

109. The delivery of part songs, fugues and all pieces of thematic construction is like weaving a fabric. Each part is a thread, separate, distinct; specially prominent when it has some significant feature, as a specially expressive tone or passage, but all other parts subordinate when the theme—"the golden thread"—enters. Each voice must be governed by the rules of Par. 71.

110. Outer parts—predominant, like the soprano from its pitch, or like the bass, from its isolation and characteristic progression—may be somewhat repressed, that the inner parts may be recognized.

111. It is not essential that the whole theme should be prominent. In strettos no one without a score can follow all the voices. At such points the attack of the beginning of the theme is the only important thing (Thus composers are permitted to alter themes after their entrance). From this may be deduced that motives have all the power of the themes to which they belong.

112. In Par. 110 it was said that all parts must be shaded in agreement with the principal melody. In Par. 109 it was said that each voice must receive independent expression. The reconciliation of this apparent conflict depends on the discrimination between equal voices and subordinate voices. When any part has special significance, the others must receive similar shading. 1. If one part moves while the others have holding tones, the latter must receive the expression of the former. 2. In contrary movement, the most important melody will give the standard. 3. Parallel motion, implying agreement, is seldom forcible. 4. Unisons and octaves are almost always forcible. 5. In sus-

pensions the dissonating voice, that which must resolve, should be pressed (); the resisting voice must have explosive attack ().

In syncopes the voices that keep the regular time must specially mark it, that false syncopation with its change of measure may not arise.

113. Though fugues and canons cannot be divided into periods and sections, each voice must be rigorously phrased. The pianist can distinguish the voices by varieties of touch and degrees of legato and staccato. Similar problems in phrasing and contrast of themes are found in other works of thematic construction, and the fantasia portion of the sonata.

114. Two doctrines in regard to fugue playing are presented. One, invented to prove the virtuosity of the composer, rather, than from an inner necessity of delivering an inspired message, they may as well display the virtuosity of the performer. Therefore, they may be played at any speed, with any force. But if, as is claimed, there is an intellectual pleasure in following the themes, perhaps a moderate speed would accommodate most listeners better. 2. Determine whether the character of the fugue is specially rhythmical or song-like; if the former, play it with the precision of a martinet; give the metrical accents so powerfully that the piece has the sustained rhythm of a dance; if the latter, season it with ritardandos, accelerandos and all the languishments suitable to a Leybach reverie. In either way you will be in the company of virtuosos. (See Schumann's "Music and Musicians," Vol. I, p. 270.)

XVI. Accompaniment.

115. The harmonic accompaniment is a neutral background that should *murmur* at one-half the force of the melody. If more prominent, the song loses the necessary relief. There should be no gaps in the accompaniment, it should be continuous. Its phrases should not terminate with the phrases of the melody. A sustained chord on which a suspension resolves must not be shortened, though the resolution may be. A body of singers giving a humming accompaniment should not take breath at the same places.

1. In short passages, an accompaniment need not be shaded with the melody. 2. In long passages there must be substantial agreement. 3. In syncopes, the accompaniment must strengthen the regular metrical accent.

(4) Obligatos should receive two-thirds the force of the melody. Pedals and pedal-like themes have the same forces as obligatos. Pianists must discover obligato-like themes, parallel themes and pathetic tones, which in their resolution will connect chords (though the composer may not have marked them), giving them the dynamic degree of obligatos. Pianists may also hold consonant tones of successive chords.

116. Chords accidentally played arpeggio are always abominable. But the arpeggio may be used where the melody is the upper tone of a chord; as the first tone of the arpeggio should come on the accent, the melody will be a little delayed. Extreme dissonances as at the sixteenth measure of the adagio of Beethoven's op. 27, No. 2, and at the second half of the first pulse of the tenth measure of Schumann's "Traumerei," may be softened by an arpeggio.

117. Characteristic accompaniments based on dance or march rhythms, or *imitative*, as that of barcarolles, berceuses etc., or *suggestive*, as of bells, guitars, or castanets, etc. receive greater force than simple harmonic accompaniment.

118. Brief introductions terminations and figured interludes are softer than chief themes, because they are weak structural elements, but if they have expressive tones or have melodic significance they are given nearly equal force. Some figured interludes of high pitch are soft and quick. Some codas are like a sigh—*effetuoso*; some are the last glow of passion, *accelerando ed affretando*; some are volatilized—*accelerando e diminuendo*.

XVII. Florid Accompaniment.

119. 1. The first task is to skeletonize passages by excising trills, other ornaments and cadenzas; reducing arpeggios and broken chords to close harmony, eliminating passing tones; retaining only what are necessary parts of melodic and harmonic structure (see Pauer's "Musical Forms," page 123, where he has treated the *allegro con brio* of Beethoven's op.

53, in this manner, though for another purpose). The general force and speed can be determined from the residuum. This must receive primary force. 2. Then consider details. A running accompaniment, arpeggios and broken chords are one-half the force of the basic melodies. They are usually non-legato; that contrasted to the legato of the melody, they may be distinct though soft. 3. Groups of such tones are usually accented in conformity with the rules for metrical accent, but if the harmony changes, *within* a group there must be an accent with each change if the tone that coincides with the harmony is consonant (if the harmony is sequential, the accompanying group may receive such an intermediate accent though it is dissonant); see Tayler's, "Pianoforte Playing." 4. Irregular groups—such as do not agree with metrical divisions, as when nine tones in one part are to be played against two in another part—must be divided, assigning the larger number to the later group if the passage is crescendo, but the larger number to the earlier group if it is diminuendo. 5. The same rule is true for cadenzas when written as an indefinite succession of notes. Fortunately later composers and the present editors of earlier works write cadenzas with the same attention to detail as regular structural divisions.

RICHARD WELTON.

(TO BE CONTINUED).

EDITORIAL BRIC-A-BRAC.

PADEREWSKI.

The astonishing success of Paderewski was still further illustrated, since the last issue, in his appearances in Chicago. On March 7th and 8th he played with the Chicago orchestra, his numbers being his own beautiful concerto, and a composite number consisting of Chopin and Liszt selections. Upon both occasions the Auditorium was entirely filled, and the enthusiasm was enormous. His concerto is a work which throws no little light upon his musical qualities. The first movement is, perhaps, rather too long for the material in it, but this material is turned over in so many delightful ways, and so many beautiful orchestral effects are continually presenting themselves, that one has not the heart to pronounce it too long. The best and strangest thing about it, considering it as the production of a piano virtuoso of the first rank, is the comparatively modest position assigned the piano throughout. The piano has indeed many brilliant passages and its own proper chance at most of the melodic ideas which occur in the work; but in nearly every case it is made to co-operate with the orchestra in a truly sympathetic and artistic manner. The result is a series of charming pictures, some of which are indeed fairy-like in their suggestiveness. This element in the work has led some of the critics to class Paderewski with the "romantic impressionists"—whatever that may mean. Whether this throws any additional light upon his success and the nature of his genius more than the mere statement of his rank as a musician and artist would do, is a question which is more appropriate to other columns than to this. In brief, however, nothing that this great artist has done here gives so high an opinion of his genius as this concerto, for tone-poetry is not something which a man can arrive at by practice or study; it must be in him.

On the following Wednesday, March 11, he played a recital in the Auditorium, which, perhaps, "broke the record" in this class of entertainment given by a single artist. The great building was packed in every part, and the enthusiasm was unbounded in spite of the fact that through a blunder of the management the recital was advertised to begin at 2 P. M. without notifying the artist that his usual matinee hour of 2:30 had been varied. The result was that Paderewski came upon the stage about fifteen minutes late according to his own idea, but according to the audience, three quarters of an hour. This, however, did not create coolness in his reception. He began with the great organ fantasia and fugue in A minor, arranged by Liszt, followed by the Beethoven sonata in E flat, op. 31. The playing was extremely beautiful throughout, and although the second movement of the sonata was taken rather faster than usual, such was the clearness of his bass treatment and the finish of his phrasing that no loss of repose resulted. The minuet was, perhaps, the least satisfactory part of the performance. The reservations, however, are insignificant, for the entire atmosphere of the sonata was caught and beautifully preserved in every part of the picture.

One of the most remarkable pieces of playing of the entire afternoon was in one of the Schumann transcriptions of Paganini Caprices, where tone color and free fantasia had complete rein. Among other things he played Dr. Mason's "Spring Dawn" Mazurka, a piece which has had a steady sale for thirty years. It is an admirably written work, very pleasing, and was well received by the audience. His own melody in B major, from the "Chants du Voyageur," was like a lovely dream. The programme ended with the Liszt 12th Rhapsody. After this he was recalled several times and at length he played his own minuet, that unconscionable favorite with amateurs all over the world, concerning which he says that it seems to be his lot to go down to posterity as composer of "one minuet." This, very naturally, only increased the enthusiasm, and later he gave Liszt's 12th Rhapsody.

*
* *

This recital was a most astonishing affair in many ways. The playing was as near perfection as we are likely to hear for a long time. The first excellence of Paderewski's playing is his tone color, which is uniformly musical, and always suited to the phrase in hand. In this respect he is head and shoulders above any other pianist of the present time. Then, in the mere matter of technique, he is a master who goes to the limit of what has been done, and, perhaps, farther in this, that in the most difficult passages he always has time left to color his tone and phrase. The characteristic build of the playing is musical and poetic in equal proportions. Withal, his charming personality enters into and colors everything that he does. Everyone who hears him desires to hear him again and again. The only dissenting voices from this opinion are those of a few professionals, who declare that Paderewski is no better than many other great pianists. To this it need only be said that the public does not agree with them. There is in this work an element of ideality which enables Paderewski with so dry an instrument as the pianoforte to afford the same kind of delight to hearers as a few great masters of the violin have afforded through their much more expressive instrument. Paderewski is helped by his splendid pianoforte, which the Steinways have placed at his disposal. It is an instrument of great power and beauty of tone in all parts excepting the lowest ranges of the bass.

*
* *

From a commercial point of view, the experiment of a pianist attempting to fill the Chicago Auditorium for a recital without any aid of singing or other instruments, and this at an augmented rate for tickets, appeared somewhat hazardous. Nevertheless, all the tickets were taken the first day that the box office was opened, at the rate of \$2.50 for seats in the boxes, \$2.00 down stairs, \$1.50 in the main balcony, and \$1.00 for the two galleries without reserved seat. After defraying expenses the pianist had nearly \$6000 for himself—the total in-take having been in the neighborhood of \$7500. This is thought by some to have broken the world's record for pianists.

Another recital is advertised for April 11th, in the afternoon.

*
* *

There is another question suggested by the success of Paderewski. When we observe the pleasing power which resides in musical tone (for this is the foundation of his popularity—its external side, the inner being his own rarely musical personality), one wonders why piano instruction should be allowed to go on as it does in most cases without doing anything to afford the pupil mastery and understanding of the principles of musical touch and tone-shading. Of all the systems of technique now before the public, only Mason's takes the radical ground that this department of key-board mastery belongs at the foundation of playing, instead of being left to the very end, as it too commonly is, —when, indeed, it is not left out altogether, as it was in D'Albert's case.

*
* *

It is not to be denied that Paderewski's position is one of great interest. Fortunately he is not so young as most artists have been when they have arrived at their greatest successes. He is now thirty-two years of age, and has accomplished everything possible for a performing artist. He has done everything that any of his predecessors has done, and has surpassed them all in the beauty of his tone, the universality of his musical intelligence and interpretative ability, and in drawing attractiveness to the public. One wonders what will be the turn of the future. Will the popularity turn his head until he will deteriorate in playing, degenerate into mannerisms, and gradually fade out? Or will he find new excellencies to perfect? Will he develop his talent for composition?

*
* *

In respect to originality of compositions, Paderewski occupies a very honorable place. All his writings have style, a thoroughly musical quality, and real poetry. All require that exquisite delicacy of touch, and that pedalling which has been described as "spiritual," in which he so far

surpasses all others. Aesthetically considered, these compositions seem to ally themselves to those of the late Joachim Raff, rather than to those of Chopin, Schumann, or Liszt. Paderewski is somewhat of a rhapsodist, like Liszt; he is a poet somewhat between Chopin and Schumann. He has Raff's talent for the well-sounding. The question is whether his later development will show him to have the deeper qualities which have made the works of Chopin and Schumann standards for so long. This, of course is something that one cannot answer off-hand. Meanwhile, nothing is left but to join again *MUSIC*'s congratulations to those of Paderewski's hearers, that they have been permitted the pleasure of hearing this great musical light. And to wish him fullness of days, and a complete development of the genius with which he is is endowed.

THE APOLLO CLUB.

The third concert of the season was given March 13 and 14, the former being the "wage-worker's" night, when the lower part of the house is sold to wage-workers at the nominal rate of from 15 to 25 cents per seat. The two upper galleries on this occasion are open to the general public at one dollar a seat—the wage-workers declining to occupy seats in this part of the house even at 10 cts. The result is an income of nearly \$1000 per concert from this despised part of the house.

The work was "Elijah," given for the eighth time or so, but not by the present chorus, the last previous repetition have been two years ago, when about 200 of the present singers were not members. The chorus on the present occasion numbered about 450, and the singing was very good indeed—in the opinion of some, the best the club has done for a long time. Its effect upon the audience was not so marked as at certain former renditions, owing possibly to the singers being seated too far back upon the stage. The orchestra played better than ever before. Mr. Tomlins

directed. The soloists were Mme. Nordica, Mrs. Christine Nielsen, Dreier, Campanini and Mr. Plunket Greene. The latter is an English artist, thoroughly schooled in oratorio style. His voice is baritone or *basso cantante*, perhaps more properly the former, and he sings very smoothly. He was well received. Campanini had not learned some of his recitatives, and upon the first evening he was excused from singing upon plea of a cold. Mr. Chas. Knorr sang in his place, and interpreted the part beautifully, as he well knows how. Upon the second evening Mr. Campanini sang, and in the earlier part of the evening succeeded in concealing the effects of his cold, but his hoarseness soon returned. The soprano was Mme. Nordica, a beautiful woman in her prime with a magnificent voice—which however lacks the tone-color appealing to the heart. Mrs. Dreier was amateurish to a degree. Her recitatives and a portion of her aria work were unintelligible as to the text, and her singing was spoiled by a constant tremolo. The singers in the female quartette were rather too light for Mme. Nordica's voice, which was heard in this leading part.

On the whole the performance, while extremely creditable in many respects, was one of those which fail to stir the hearer and cause him to forget the lapse of time. When hearers go out at various stages during the last hour of an opera or oratorio, it is conclusive that the performance lacks the something which would have retained them to the end.

MUSIC AT THE EXPOSITION.

The following dates and announcements have been made by the
Bureau of Music:

- | | |
|-----------------|---|
| May 15, Monday, | Boston Symphony Orchestra, Music Hall. |
| " 16, Tuesday, | " " " " " |
| " 19, and 20 | Concerts New York Symphony Society, Walter Damrosch, conductor. |
| " 24, | Mendelssohn's "Elijah," sung by the Chicago Apollo Club, numbering 600 voices. Mme. Nordica, and Mr. Plunket Greene. |
| " 25, | Haydn's "Creation," by the Chicago Festival Chorus, numbering 1,200 voices. |
| " 26, | The Exposition Children's Chorus, numbering 1,400 voices, will give a program of songs and part songs, under the direction of Mr. Wm. L. Tomlins. |
| " 22 to 25, | The Kneisel Quartet of Boston will give four concerts in recital hall, which seats 500 people. |
-
- | | |
|--------------------|---|
| June 7, Wednesday, | Festival by representative choral societies of the Eastern States. Three concerts in Festival Hall; massed chorus of 2000; orchestra of 200; organ, and eminent soloists. |
| " 8, Thursday, | |
| " 9, Friday, | |

Program:

- | | |
|----|--|
| 7, | Cantata, "Festo Ascensionis Christi," Bach.
"Israel in Egypt," Selections, Handel. |
| 8, | "Elijah," Mendelssohn. |
| 9, | "Hallelujah" Cantata, Op. 50, A. Becker.
"Moses," Selections, Rubinstein.
Vorspiel, Quintet, Chorus from Act III, "Die Meistersinger," Wagner. |
-
- | | |
|----------------|---|
| June 14, | Bach's St. Mathew "Passion;" Chicago Apollo Club. |
| " 16, | Handel's "Messiah," Beethoven's 9th Symphony Chorus, Chicago Apollo Club. |
| " 19, Monday, | Indianapolis Festival Association, Conductor F. X. Arens; and Cleveland Vocal Society, Conductor Alfred Arthur; Music Hall. |
| " 20, Tuesday, | St. Paul and Minneapolis Chorus Associations, Conductor S. A. Baldwin; Music Hall. |

- " 21, Wedn'day, Festival by representative choral societies of
 " 22, Thursday, the Western States. Three concerts in Festi-
 " 23, Friday, tival Hall; massed chorus of 1500; orchestra
 of 200; organ, and eminent soloists.

Program:

21. "Utrecht Jubilate," Handel. "Saint Paul,"
 First Part, Mendelssohn.
 22. "A Stronghold Sure," Bach; Selections, "Lo-
 hengrin," Wagner.
 23. "Judas Maccabæus," Selections Handel; "Re-
 quiem Mass," Selections, Berlioz.

June 24, Saturday, Performance in Music Hall of Brahms' "A
 German Requiem Mass," by Cincinnati Fes-
 tival Association, Mr. Theodore Thomas,
 Conductor.

- " 27, Tuesday, Concert in Music Hall by Arion Society, of
 Brooklyn, N. Y., Conductor Arthur Glassen.
 " 28, Bach's St. Mathew Passion, Columbian
 Chorus.
 " 31, Handel's "Messiah," Beethoven's 9th Sym-
 phony, Columbian Chorus, Chicago Apollo
 Club.

July, 7, Friday, Concert in Music Hall by New York Lieder-
 " 8, Saturday, kranz. Society, Heinrich Zollner, Conductor.
 " 10, Monday,
 " 12, Wednesday, Festival by representative choral societies
 " 13, Thursday, in Festival Hall; massed chorus of 1500; or-
 chestra of 200; organ and eminent soloists.

Program:

- 12, "Utrecht Jubilate," Handel. "Saint Paul,"
 First Part, Mendelssohn.
 13, "A Stronghold Sure," Bach; Selections, "Lo-
 hengrin," Wagner,
 14, "Judas Maccabæus" Selections, Handel;
 "Requiem Mass" Selections, Berlioz.

NOTE.—For the Festivals June 7 to 9, June 21 to 23, and July 12
 to 14 Edward Lloyd, tenor, of London, has been engaged.

July 20, Thursday, Concerts in Festival Hall by American Union
 " 21, Friday, of Swedish Societies.
 " 22, Saturday,
 " 27, Thursday, Festival by United Scandinavian Societies in
 " 28, Friday, Festival Hall.

The above list represents that portion of the special musical

MUSIC AT THE EXPOSITION.

demonstrations for which dates are absolutely fixed. Regular musical features of the entire exposition period include semi-weekly popular orchestral concerts in Festival Hall, and organ recitals. Plans for chamber music will be announced.

Also the following bands: Sousa's Military Band during the months of May and June, Cincinnati Military Band, conductor Michael Brand, during the entire period of the Exposition.

Chicago Military Band, conductor Adolph Liesegang, during the entire period of the Exposition.

During the month of September Mr. Camille Saint Saens of Paris, and Dr. A. C. Mackenzie of England, will visit the Exposition, conducting several programs of their own choral and instrumental works, in both Festival Hall and Music Hall. Mr. Saint Saens will also appear as organist and in chamber concert.

Gilmore's Band is engaged for September. The Band of the 13th N. Y. Regiment, F. N. Zanes conductor, is engaged for October.

The following works by American composers have been underlined for performance:

BY PROFESSOR JOHN K. PAINE:

Music to "Cedipus Tyrannus."
"Tempest Music," for orchestra.
"An Island Fantasy," for orchestra.
Symphony No. 1, "Spring."

GEORGE W. CHADWICK:

Symphony No. 2, in B Flat.
Overture "Melpomene."
Cantata, "Phoenix Expirans."

ARTHUR FOOTE:

Overture "Francesca di Rimini."
Serenade for string orchestra.
Quartet for pianoforte and strings.

GEORGE F. BRISTOW:

Oratorio, "The Great Republic."
Overture, "Jibbewarnoske."

ARTHUR BIRD:

Suite for orchestra.

HARRY ROWE SHELLY:

Suite for orchestra.

AD. M. FOERSTER:

"Festival March," for orchestra.

Compositions by E. A. McDowell, Templeton Strong and Frank Van der Stucken will also be performed.

CONCERTS BY AMERICAN ARTISTS.

Those among the younger, native-born professional musicians

of this country, who may desire to avail themselves of the opportunity, are invited to communicate with the Bureau of Music before May 1, with such testimonials as shall indicate clearly the degree of their ability and talent. Those applicants whom the musical director can recommend will be asked to appear before a committee with headquarters in Chicago, to be appointed by the bureau of Music. A medal or other token will be conferred upon all who meet the standard of attainment required by this committee, and possibly an appearance in concert in Recital Hall of the Exposition may be arranged.

There will be no expenses connected with the trial in Chicago, except those of travel and entertainment; these the candidate must pay, as the bureau has no funds for this purpose.

The Chicago committee will not be convened until after the opening of the Exposition in May, and will hear no candidates not recommended by the musical director.

LETTER FROM PROF. JULIUS HEY.

In a private letter, Mr. Julius Hey, the distinguished teacher of singing at Dresden, expresses his intention of spending the whole period of the Fair in this country. He says:

"It would be of great advantage to me to get acquainted with your country during the World's Fair, and to greet my numerous pupils and friends there, as also to show my gratitude for the kind and extended reception which my work, "German Instruction in Singing," has found in artistically blooming America.

I presume I will like your country and people. How many magnificent voices and talents come to me from across the ocean! Germany has ceased to produce voices, and America will shortly be called upon to furnish the supply.

Please let me have through the secretary, Mr. Wilson, all necessary information, particularly the epoch when you desire my presence at the Congresses, in order that I may make the necessary arrangements in time.

The discourses that I expect to make will be mostly of a pedagogical nature, viz.: Comparison between the old Italian and the new German discipline in singing, with reference to the heterogeneous character of the latter.

Linguistic physiology, in connection with the German speech and song.

The *Bel Canto* as the sole incontestable law for artistic song in all languages.

I will give, in connection with these, practical examples from singers who have followed my school, in order to prove what I say. Further detail can be obtained from Mr. Julius Klauser, Milwaukee, Wis., who is well acquainted with my school and method.

ANSWERS TO CORRESPONDENTS.

1. "Which of the Beethoven sonatas is the "Kreutzer," and why is it so called?"

The Kreutzer sonata is Op. 47, for piano and violin, and is so called because it was dedicated to the celebrated violinist, Adolph Kreutzer. This sonata is one of the best of those for piano and violin, the slow movement being particularly charming. It is an air and variations.

2. Is the name of the inventor of the Janko keyboard pronounced after the French manner, or how?"

Prof. Janko is a German, and his name is pronounced Yahn-ko.

2. "Is the Stuttgart method preferable to all others for technique?"

I shall answer this question according to my own personal opinion, which is that it is about the worst of all. The Stuttgart conservatory has been in flourishing condition for a good many years, and the famous method has been in existence for about twenty years, but the only pianist whose name I recall at this moment, from this school, was Anna Mehlig, who certainly is not one of the great pianists of the world, and who rarely has a repertory in ready command exceeding ten or twelve pieces. This is the result, out of some hundreds of talented pupils from all parts of the world. Any private teacher of a record so ungrateful in results would be a fool to pretend to professional eminence. I object to the Stuttgart method because it is excessively laborious, unmusical and unproductive. Many of the graduates of the school take the same view, among whom I may mention Mr. Edgar S. Kelley.

"In Mason's two finger exercises, the metronome mark for the clinging legato is sixty to half note. Is four counted to each measure, or two, as the metronome will tick twice in each measure?"

A. M. A. D.

Ans. Count two in a measure.

"In using Touch and Technic, what other work is used in connection with it and how soon should a beginner take up the additional work?"

M. H.

Ans. It depends entirely upon the grade of the pupils. In the third and fourth grade Mathews' Phrasing Studies, Book I and II, are as good a collection of poetic pieces as can be found. A few par-

lor pieces should be studied in the same connection. After the early part of the fifth grade, brilliant pieces should be studied, and always something by Mozart. Beethoven, Schumann or Bach.

"I have a young lady pupil seventeen years of age who has completed Richardson's Method. She has a keen sense of rhythm and a taste purely artistic: she is just beginning in music. What should she take next? 2nd. Is it advisable in the recitation of a lesson to stop a pupil immediately should a mistake occur; or is it better to proceed to a finish and then correct the mistakes?"

Ans. 1. If the young lady has not played something of Heller's she might do a few of the studies in Phrasing, Op. 16, but the chances are that the second book of my phrasing Studies will cover the poetic side of the playing more satisfactorily than anything else. For brilliant music she might play something of Bendel's, such as the Moonlight Sail, in the "Genfer See," and other brilliant parlor pieces. For technique Mason's is the best.

2. It is advisable to let the pupil play the piece entirely through before interruption. Nobody can play well when they are continually interrupted. This is one of the points that Beethoven made in giving directions to Carl Czerny for the instruction of his nephew, and experience shows it to be just as valid now as then. It is impossible to tell how the pupil would play under favorable circumstances unless you hear her go clear through.

"Please inform me as to the proper time to begin scale work with small children. Also if it is well to require them to play scales more than one octave the first year. Would you give staccato exercises to young beginners? If not, at about what period can it be introduced with advantage to pupils? If great attention be paid to securing pure legato and staccato action, will it be necessary to devote much time to their modifications, or will they not take care of themselves to a great extent?"

Ans. Scale work should be commenced very early, for the purpose of familiarizing them with the different keys. After they have been played one octave, they should be played two octaves. Whether in the first year, will depend upon the pupil. Staccato exercises are a means to making legato better understood, and they should be given to young beginners. Comparatively little attention will be paid to the secondary modifications of these primary types of touch, except as need for them occurs.

Among the good works of the World's Fair Auxiliary in the music department might be the collection of suitable statistics for illustrating the present status of this country in music. * In spite of or, perhaps, on account of, the vast number of music students who go abroad every year, the misinformation of Europe in regard to music in America is astonishing. This is well illustrated in the following extract from a distinguished lecturer in the University of Berlin, who, having promised to lecture on the political history and the development of civilization in the United States, writes to an

American friend as follows: "I have tried to find here in Berlin some statistics of all the musical institutions in the United States, number of scholars, etc., of the fabrics of musical instruments, etc., but all my researches have been in vain. It would interest me, too, to have some reliable news about artistic and especially musical life in the United States, history of music there, etc. The dates I find in the general statistic publications do not suffice me, and for my purposes it is important to know more details." This is a sample of the demand that is being made frequently in many quarters.

AN AMERICAN STUDENT IN PARIS.

Last winter passed without any very important event in my life, save the discovery of a really excellent teacher of the voice: notice that I do not say singing, but the voice. When I returned to Paris I determined to try every teacher in the city, until I should find one who could develop my voice. I have always felt that there was much more voice than I knew how to give, and that there must be some one who could solve the mystery, at least some one who had already solved the mystery, and was capable of imparting the knowledge. There is the trouble. So many singers do well, but cannot explain how they go about it. Well, I began with Sbriglia. There is an impostor if one ever existed. You know he was originally the barber of an Italian opera company, and I imagine he knew that profession better than music. Mrs. Pratt of Vermont who was with him three years, and at that time had the name of being his best pupil, persuaded me to try him. She is a clever little woman, and I was astonished to find that she had remained with such a charlatan. I could tell of a dozen ridiculous things that he preaches and these stupid eccentricities often catch the American pupils who are always craving novelties. The proof of the matter in a degree is his pupils: and I have never yet heard one of his who sung well. But to come to a climax. I found a man whose name is unknown to America, but who has doubled my voice and made it equal from one extreme to the other, in short he has done for me all I wanted. Julani is the man of whom I speak. I have also tried Panzani, one of the first accompanists of Paris, who comes three times a week to coach me in my roles, and give me style and finish. Added to these two I shall soon begin with a teacher in acting and one in diction: after they have each have had turns with me, I shall either be made or marred, and I shall either make my debut or not! What do you think of it?

I must tell you what my roles are. At present I know four by heart—Ophelia in "Hamlet," Lakme, Mireille, and Mignon—all in French. This winter I have been very quiet, refusing all dances, and going only occasionally even to the opera. We had a treat las

week with Jean de Reszke, who made his reappearance at the opera as Romeo. We were all nerves for fear his voice would crack, owing to the rumors of his throat disorder and its awful results. But he was the same incomparable singer, excellent and ever-perfect artist!

The next thing of musical interest has been Calvé in "Carmen" more natural than the usual interpretation, but essentially naughty. Massenet's opera "Martha" has had a success, also, but we have not yet been to hear it. "Martha" has had a success; this, also, we have yet to hear.

Have you seen Louie Fuller? She is dancing with her wonderful skirt-enveloping dance, at one of the variety theatres here. Everybody goes, and the American minister had her dance at his last reception. She is the most artistic and beautiful picture in her poses that I have ever seen.

38 RUE GALILEE.

GERTRUDE EDWARDS.

REVIEWS AND NOTICES.

MUSIC TEACHER'S RECORD. By Mrs. M. G. Baldwin, Baltimore, Md.

This little book consists of half a quire of conveniently ruled paper, in a flexible cover, designed to afford space for registering a quarter's lessons each, to twelve pupil upon a page. There are blanks for the music account. The price is not stated but most likely it is about thirty cents a copy. It is intended to lie on the desk, and is too large to carry in the pocket. Aside from a record containing the subject matter of the lesson, this is about as convenient and sufficient a record as has fallen under recent notice.

THE STANDARD GUIDE TO CHICAGO, WORLD'S FAIR EDITION.

Written and Compiled by John J. Flinn. Standard Guide Co. 1893. Red cloth, pp. 55; 12-mo.

A guide book to Chicago, filled with condensed information and statistics, well indexed, by the competent writer, Mr. J. J. Flinn. In external appearance it resembles the well familiar Baedeker's. But internally it contains a very large number of illustrations, some of which are immediately germane to the text, while others are more of the nature of advertising. Valuable for strangers and citizens alike, for in this carefully arranged compilation even an old citizen will find matter which will be new to him, so far has this metropolis outgrown the knowledge even of its most wide-awake citizens. In this connection the writer remembers that upon one occasion in London a gentleman born there said that when he had occasion to go to some part of the city with which he was not familiar he always made use of Baedeker's "London." Mr. Flinn has undertaken to answer every kind of a question which a well-educated or intelligent inquirer would be likely to ask concerning the history, development, and present state of Chicago. The Standard Guide contains a map of the city, which by an unfortunate omission is not indexed.

MUSIC AND CULTURE. By Carl Merz. 206 pp., large octavo. Philadelphia, Theodore Presser.

The late Dr. Carl Merz, of Wooster University, Ohio, was one of the most loveable of men. Coming to America in youth, it was his lot to undertake the work of a teacher of music in this country at a time when it was far more backward than now. About twenty-five years ago he began to write for Brainard's *Musical World*, of which he was nominally editor. We say "nominally" because living remote from the publication office he was never able to con-

trol the contents of a single issue, much less of a series. The managing editor put in whatever of the large amount of matter forwarded he happened to like. Hence Dr. Merz's writing never possessed that journalistic character which a man's writing has when it is intended to go straight to a given public at a moment, when he knows them to be in rapport with his idea, or when he desires to awaken them to an immediate subject. But rather he wrote from time to time as he was inwardly moved, the practical points which occurred to him—knowing that truth is eternal and that questions of one month or another in reality cut no figure in the value of what he had to say. He had to do with truth mainly in its everlasting aspects, and consequently his collected essays in the present book are about as valuable and interesting as if they had been written very recently. The 208 pages of the book contain seventeen chapters, of which the titles are following:

Genius—Success in Professional Life—Schopenhauer's Musical Philosophy—Music of Nature—Head and Heart—Sanctity of Music—Hints to Pupils—Philosophy of the Beautiful—A Plea for Music—Value of a Music Education—Memory—Woman in Music—Harmony—Imagination—Expression—Maxims.

As a collection of reading upon musical topics for the young there is hardly another volume more to be recommended. For, while the work is rarely radical in its treatment of great questions, it brings together so much of the noble thought of the best minds that no one can read it carefully without benefit. Everything is told in the straightforward and simple style which distinguished the author, who was eminently a teacher, and a reader of extended range.

MUSIC FOR REED ORGAN AND PIANO.

THE LISZT ORGAN LIBRARY. Arthur P. Schmidt & Co., Boston.

For several years the Mason & Hamlin Company has been endeavoring to promote the union of piano and organ in home music. Their "Liszt" organ is an instrument containing beautiful effects of great variety, and, taken in combination with the piano, it enables two performers at home to realize many of the effects of symphonies, overtures and the higher class of music generally.

The "Liszt Organ Library" contains at present ten or twelve pieces especially arranged for this combination, with all the changes of stops marked for the Liszt organ. The following numbers are at hand:

SAINT-SAENS. "Reverie du Soir." Arranged by Edward P. Mason.

This charming piece, from the *Suite Algerienne*, is planned with reference to bringing out as much of the orchestral effect as possible. Very pleasing and quite easy.

LEFEBRE-WELY. Andante in A. Arranged by H. W. Nichol. Pleasing and not difficult.

LEFEBRE-WELY. Berceuse in G major. Arranged by H. W. Nichol. A very pleasing piece, and not difficult.

REVIEWS AND NOTICES.

LEFEBRE-WELY. Reverie in C. Arranged by H. W. Nichol. Simple and pleasing.

In another department of this library there is a set of pieces partly or wholly original.

J. S. BACH. Prelude and Fugue. Arranged by Ferd. O. Dulcken

Mr. Dulcken has here put together the E flat minor prelude from the "Clavier," and the fugue in D major—both from the first volume. The association is somewhat arbitrary, but according to modern ideas it does not sound badly. Then, he has also quite rewritten both works, improvising upon them rather freely, so that the total is by no means exclusively a work of Bach. Nevertheless, as Dulcken is a good musician he has here produced an enjoyable and somewhat poetical combination for the two instruments. The only criticism to be made is as to the miscalling the result an arrangement. "Free arrangement" might do, but simply "arrangement" not at all.

BEETHOVEN. Overture to "Coriolanus." Arranged by Edward P. Mason.

In this arrangement Mr. Mason has brought his expert knowledge of the instruments and their resources into subjection to Beethoven's orchestral score, and the result is wholly commendable. The piece is somewhat more difficult than either of the preceding, but it is so important that the considerate student will not mind this.

NICHOLL. H. W. Melodie.

An original tone-poem written for the two instruments. A trifle more difficult than the other short pieces, but still well within the means of amateur players.

HUSS, H. H. Romanza from Piano Trio in D.

Interesting mainly as a better showing of an important movement by an American composer than it is possible to give upon the pianoforte. Rather difficult.

The entire list deserves to be better known, and the combination of instruments is the next best to a string quartette at home.

HANDBOOK OF MUSIC AND MUSICIANS. Containing over 3000 musical terms, and biographical notices of more than 1500 prominent composers. Concisely arranged by Ch. Herman. Philadelphia, 1893. Theodore Presser. 16 mo. 246 pp.

A concise manual of biographical data and definitions of musical terms. The weakness of the book is mainly in the definitions of ordinary technical terms, such as "scale," "key," "chord," "triad," "inversion," "organ-stop," "organ," and the like. Such as these are omitted or else defined in terms which do not explain. The strength of the little book is the presence of a number of recent names which, having come to prominence very lately, are not found in older works. After all is said and done, the most complete small

dictionary of musical terms now before the public is that of Ludden which contains all that he could collect, irrespective of considerations of number or size of book. The ideal small dictionary of this kind has yet to be made. It is a very serious undertaking, which has been left so long on account of its inherent difficulty, and the further fact that the biographical department so soon becomes incomplete. In the latter respect this little work of Mr. Herman is defective in that it gives no indication of the present location of the living subjects, nor any indication of their actual vocation. This particular is one of the first sought by the majority of those using such a book. Mr. Herman's handbook will be found very handy.

OFFICIAL REPORT OF THE FOURTH ANNUAL MEETING OF THE
PENNSYLVANIA STATE MUSIC TEACHERS ASSOCIATION. Held at
Reading, Pa, Dec. 27—29, 1892. 12 mo. paper, 136 pp.

In this neatly printed pamphlet are given the papers read at the meeting by the speakers assigned, and the proceeding of the meetings for business. The papers, as is usual in music teacher's associations, still show a somewhat limited horizon, in that they concern themselves so exclusively with didactic expositions of pedagogic generalities. On the other hand the committees appointed on general subjects which were expected to give a sort of summary of progress in their department during the year, generally failed to report, on the ground assigned in more than one instance, that nothing had happened of importance in the specialty during the year. This, considering the number of new works upon every possible aspect of music, is at least surprising and suggests an awkward resemblance to a report which Rip Van Winkle might have made at the end of his forty years sleep. The state associations are doing very much good. Besides bringing out the larger aspects and relations of music teaching, they tend to make the teachers more ambitious, and help them to keep well informed. A very important question which might receive more careful consideration at state association meetings, is as to the degree and kind of education which a music teacher should receive in order to fit him best for his work. And secondly, as the agencies which might prove most efficacious in enlarging musical taste in the smaller communities. It is also time that private pupils generally should treat their detached terms of lessons like parts of a larger whole, this larger whole being a musical education. In spite of changes of teachers, this might be accomplished by a system of certificates given at the completion of each well marked stage of progress. The result of such a system would be to make teaching more satisfactory, and to induce pupils to bridge over the greivous lacunes which now generally exist in the training of those who have taken lessons "off and on" for years.

TRADE DEPARTMENT.

MR. I. N. CAMP ON THE WITHDRAWALS.

"I think a big mistake has been made," said Mr. I. N. Camp, speaking of the action of the piano makers who went out. "In the first place we have planned for a great display of manufactures in every direction, and in the line of musical instruments we had every reason to expect the greatest display that the world has ever seen. In this we had a pride, because, as is well known, American pianos and organs are the best in the world, and we have carried the system of manufacture and uniformity of grade in goods bearing a given name to a finer point than it has reached in any other country.

"Then in facility for displaying instruments we had made preparations upon a more liberal and complete scale than had ever before been done at any international exposition. We had arranged halls of every dimension, from the great festival hall, in which the most imposing concerts will be given, to the little recital halls, in which a manufacturer could place his instruments and invite his friends to hear them played by great artists, under circumstances calculated to make the occasion lastingly memorable, and from a business point of view a first-class advertisement. Those New York fellows misunderstood the whole situation. In the first place, if such a man as William Steinway could have come out here and looked the ground over, such an action as this withdrawal would never have taken place. The magnificent preparations which we have made would have shown him at a glance that there would be no possibility of any one maker monopolizing the opportunity or honors of the Fair.

"Then, too, consider the question of impartiality. Does any one suppose that these gentlemen of the directory, men who have businesses of millions, most of them, and have given up their days and nights to the Fair for three years now, all out of pride in their city and in the desire to show the country and the world the splendid things Chicago is able to plan and carry out—does any one suppose, I say, that these high-minded business men would allow the good name of the Fair to be imperiled by any kind of favoritism? Most certainly not. I have been in the thick of this thing, and I tell you that I have yet to see the slightest circumstance looking like crooked or self-seeking work on the part of the directory or any member of it.

Then what is there in all this talk about Kimball? The names of the judges of musical instruments have not yet been appointed,

and if Mr. Kimball or any other manufacturer wanted to operate dishonestly, he would not know where to go to work. In the nature of the case he cannot have done anything, nor do I believe for a moment he has given it a single thought.

Look at the position this withdrawal places us in. Here we are Americans before the world. Eleven of our piano makers have gone out, among them one at least who by common consent stands almost or quite at the head of the piano making development of the whole world. The Steinways are indeed German by birth, but the firm was organized in this country, and all their inventions and improvements have been made in this country, which has recognized their efforts, and has rewarded them with fame and fortune. Yet here in 1893, after forty years, eminence, and after making a definite contract with the Fair—here we have a great exposition from which they have withdrawn. Why, do you ask me? I am sure I have not the slightest idea.”

“What is this about the contract, Mr. Camp?”

When space is allotted to a manufacturer and he is notified of it, he signs a paper accepting the space allotment, and agreeing to abide by the rules of the department, and occupy the space with a display of his wares, according to the terms of his original application. The Steinways and all the firms who withdrew had signed contracts of this kind. How they justify their action to their own sense of business honor is something which I do not understand”

“But, Mr. Camp, these people say that they did not desire competition. They had been through former expositions and had discovered that high honors could only be had by resolute and at times underhanded methods. Or rather, they had found that unscrupulous competitors were able to obtain of the group judges specified awards which the special expert judges had not made. They wanted to exhibit, but not to compete.

“The rules of the Fair permitted them to exhibit without competition, if they so desired. And it is all folly to say that they could not have done so effectively, in spite of other makers competing and obtaining awards for specified points of superiority. Supposing, for instance, Hale were to obtain an award ‘for quick construction’ or any other fancied point of superiority, does any one suppose that this would for a moment have damaged the non-competitive exhibition of such makers of established reputation as Decker, Steinway, Weber and the like? Most certainly not. Look at the position in which the manufacturers have left their western agents. Here am I, for twenty years representing the Decker piano as one of the very best—solid, musical and established by forty years of successful invention and system. I have my exhibit at the Fair; but where is my Decker piano? Look at Healy. Here he has spent some scores of thousands of dollars to advertise his faith in the Knabe piano as the best there is in the market. He has a great exhibit at the Fair, but where is his Knabe piano? Look at Lyon & Potter. A new firm, with Steinway himself as partner, and a subscription to the capital stock of the Fair amounting to \$25,000.

All this, and no exhibit. I tell you, my friend, somebody has blundered awfully."

"But, Mr. Camp, how will this withdrawal affect the piano exhibition as a whole?"

It will be the greatest display of musical instruments that has ever been made. The Chickerlings have come back, and this gives us the peculiarly American name connected with the development of the piano, and if we miss some of the later ones, it is their lookout. There will be so many good pianos exhibited that no person searching for fine instruments need go away disappointed."

"Do you suppose, Mr. Camp, that fear of Kimball really had anything to do with the withdrawals?"

"Of that, of course, I know nothing. But whether it did or did not, the withdrawals played directly into the hands of Kimball and all other ambitious younger makers, by taking out of the competition six or seven of the names which, under ordinary circumstances, would have had precedence of theirs. It was a dreadful mistake, but the Fair will not know the difference. It is only as an American piano maker, having pride in what we have done and are doing in this country, that I mind the withdrawals, aside from the purely business reasons already mentioned, and the implied reflection upon the integrity and single-minded uprightness of the directory. We are going to have a great Fair, and everything will be fair and honest and above board. That is what I am in it for, and that is why the other gentlemen are in the directory. It is Chicago and America we represent; and it is the glory of these that we are working for. And bye-and-bye these gentlemen will realize what a blunder they have made.

LEVI ORSER'S HARMONIC ORGAN.

For some months the description of a new harmonic organ of Mr. Levi Orser has been past due, but has been held back for further examination. This instrument is supplied with twenty-four tones to the octave, and is able to play diatonic intervals perfectly in the keys most commonly used. The following description is from the inventor.

"The object of this pamphlet is to invite your attention to the **NEW HARMONIC ORGAN**, an instrument especially adapted to meet the requirement of the class-room and studio.

To descant upon the advantages of just intonation, or the ear-spoiling affects of temperament, would be to repeat an oft-told tale to which scarce anything new could be added.

The practical teacher of theory, harmony or composition need not be reminded of the advantage of having at hand a ready means of producing examples correctly.

But in no department of musical culture is the need of such an

instrument so imperative as in the culture of the voice—that most perfect of musical instruments, which is capable of rendering all music absolutely perfect, if rightly trained.

What kind of pictures would we expect an artist to paint who had never been permitted to see a landscape or an object, except through a warped or twisted glass?

And what kind of tone pictures have we a right to expect of the musical artist, who has rarely, or possibly never in his life, heard an example of perfect intonation?

For obvious reasons the mechanical construction of the harmonic organ will not now be explained. Suffice it for the present to state that the instrument is provided with the ordinary key board, but, by means of simple stops, the pitch of the notes can be changed so that the instrument can produce twenty-four tones to each octave as follows:

1st.—The seven notes of the natural diatonic scale.

1	2	3	4	5	6	7
1	$\frac{6}{5}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$

2d.—Sharps ($\frac{25}{24}$) of all but the seventh and flats ($\frac{24}{25}$) of all but the fourth.

3rd.—Five auxiliary notes, as follows: notes flatter than the flat second, and second, and notes sharper than the fourth, fourth sharp, and sixth.

These five notes are indicated by writing an "0" before or a "1" after the sign which indicates the notes to which they are related, thus: o2D, oD, F1, F Sharp 1, A1 Total, 24 notes, which are here collectively called the harmonic scale.

The instrument is provided with 12 stops, arranged in the order of the pitch [from the lowest to the highest] of the notes which they represent, as follows:



When all the stops are pushed back the keys play the true notes, which are nominally played by the common organ.

When either one of the stops is drawn out, the corresponding note takes its proper place in each octave throughout the instrument.

The harmonic stop operates the five stops corresponding to the five black or raised keys simultaneously.

(1) thirds major ($\frac{5}{4}$) and Minor ($\frac{9}{5}$), perfect, and all the fifths ($\frac{3}{2}$) perfect, except those of D major and D minor.

The fact that the new instrument renders all the intervals of the six major and six minor scales most commonly used absolutely **PERFECT**, and all the other scales, with but a few unimportant discrepancies, will not fail to gain for the harmonic organ the esteem of the profession, and to win for it a place in every studio, and in the class room of every college and school.

To the composer, the harmonic will be what the foot rule is to the artisan—a ready means to prove his work, by the true standard."

A criticism upon this organ will appear in the next number of **MUSIC**.—ED.

THE PIANO—ITS DEVELOPMENT IN THE WEST.

The music of a people is as distinctive as the people themselves, and their songs are joyful, or sad, as they are free and happy, or slaves and miserable. "How can we sing the songs of Israel in a strange land?" cried the captive Jews at Babylon: and in bitterness of soul they hung their harps upon the willows, so that upon their return to Palestine, although they had preserved their religion, manners and customs, their olden "O be joyful" and "Let us be glad" paeans were forgotten, and their melodies were weighted with the burden of a sorrow. The songs of Bohemia today are light and glad; but, in the two centuries that preceded their emancipation from a galling tyranny, all the musical compositions of that country, where every one sings, were touched by the sad spirit that comes of endurance of wrong. The Marseillaise, could only have been born of the occasion of a mighty people throwing off oppression and swearing to die to be free: and the Star Spangled Banner required the red glare of the rocket and the bursting of bombs for the inspiration of patriotic Key. The heart of the singer must be in divine touch with his theme, else harmony is lacking and his effort is inert. Music borrows voices from the rill and brook, the winds and waves, from birds and everything that gives forth pleasing sound; but man, who may learn the infinitely varied harmonies, can never get beyond his environment and his songs are his soul's interpreter, he cannot sing the songs of Israel in a strange land.

How wonderful, then, that sublime instrument, the creation of man's infinite genius, which not only has caught every sound which nature has made into rhythmic beat and the very voice, even, of God-imaged man, but stands ready at all times and in all seasons, responsive to the touch of skilled fingers, to give forth every form and every mood of music. Harp-making Christofali builded wiser than he knew when he gave to a then unappreciative world

rte, which, under the inspiration of progressive inventive genius, has reached such perfectness that a "Conover" of today is as superior to the instrument of the Paduan Christofali, as was his to the harp of ancient Syracuse. The glorious piano-forte has no single moods like man, but is possessed of all moods at all times, and is joy to the glad, peace to the troubled and comfort to the suffering. It is the Pandora-box of the songs and music of all lands, and gives forth at call vibrant harmonies, whether the demand be for the wail of a lost soul, the chorus peal to arms, or the merry cry of the rollicking lad. The piano-forte is not only the triumph of sublimated mimicry, but it is more, it is the grand reproducer of all musical sounds, whether of nature's own, or of other musical instruments, and whatever the condition of the people or of the individual, it is a precious treasure,—and should be in all the homes of all peoples where are played and sung the songs of all lands.

This is the instrument of instruments and under the directing hand of a Von Bulow, or a Paderewski, is made to give forth music alike to that heard by the shepherds on the plains of Bethlehem, when angels made the air resonant with the song of the annunciation. All pianos give forth music, but these instruments differ in quality as individual men vary in attributes, and American manufacturers have attained greatest distinction. Of the American instruments, the Conover, until recently made in New York, is now ranked with the highest and best, and is, beyond question, a triumph in piano making. The Conover, indeed, may be said to be perfection itself, combining as it does all the best properties of the very best pianos with a number of most prized features, covered by patents and used exclusively in this magnificent instrument. Among these special features may be named the repeating action, the duplex bridge with auxiliary vibrators, and the automatic music desk. The Conover has discarded the old-fashioned tapes, and thin wires, which soon become loosened and affect the repeating action, and has substituted for them the permanent metal hook, which can never wear out and which acts better from the beginning. A most happy effect is produced by its new dulcet middle pedal, which enables the performer to produce the most delightful effects; the combination of this and the loud pedal, with a crisp and elastic touch, making soft, clear and aeolian-like music. This pedal is so constructed that it locks and remains so as long as desired, when pressed down, but is instantly released by pressing down the soft pedal.

The Conover has received the highest possible encomiums from distinguished pianists all over the country and it richly merits all the praise it has received. The power, purity and richness of its tones; the subtleness of its quality and the sustained and uniform excellence of the instrument, places it in the very first rank of pianos. There is that about the Conover that assures its great success, owned as it is by one of the largest music houses in America, and one that is making long strides toward the absolute lead in the whole world. The Conover is owned and manufactured at Chicago by the Chicago Cottage Organ Company, a

house that has been in existence a trifle more than ten years, and in this short time has risen from very small beginnings to be the largest manufacturers of reed organs in the world, and which sells more medium grade pianos, bought direct from manufacturers, than any other dealer in the world. This great house began in a small way and in ten year's time has entered the ranks of million-dollar enterprises. This is a record without a parallel in the history of the music trade of the world. The great business sagacity, the superb management and the colossal enterprise of one man built up the Chicago Cottage Organ Company, and the name of that man is H. D. Cable, president of the company. His was the brain that conceived the organization of the Chicago Cottage Organ Company, the selling at wholesale of the medium grade pianos, and, finally, the purchase of the Conover piano plant and bringing it from New York to Chicago. His is the masterly hand that has guided the business along its onward and upward path to crowning success. Associated with him are most efficient officials, who were selected at his instance, their ability being further proof of the genius of the man, whose superior judgment of men has enabled him to gather about him a corps of competent helpers and to infuse them with his own enthusiasm and attach them to him and to the business. The names of the officers are: H. D. Cable, president; H. M. Cable, vice president; F. S. Cable secretary and G. W. Tewksbury, treasurer.

What a wonderful fact is this, that the Chicago Cottage Organ Company turns out a reed organ complete every nine minutes: a feat that can be performed by no other factory in the world. Such a house as this, under such direction as that of H. D. Cable, would make a success of the Conover piano, even though it were an ordinary instrument. The confidence of the trade in Mr. Cable, and the faith of those who work under him, is such that they would labor tirelessly to effect any movement that had his endorsement. But when it is reflected, that the Conover is not an untried instrument, it having been upon the market for some years and stood the crucial test of trial and closest criticism, and that the superb instinct and judgment of Mr. Cable, which have never failed, unite in pronouncing the step a good one, of bringing the plant to Chicago, then it is manifest that it must and will prove as profitable in its way as the other gigantic enterprises of this company.

Reflecting upon the matter, one is lost in admiration at the courage of President Cable in assuming, in addition to the manufacture of more than twenty thousand reed organs annually and the selling at wholesale of thousands of medium grade pianos, the manufacture, at the outset (annually) of two thousand high grade Conover pianos! This involves the out-lay of an immense sum of money and requires the courage which alone can come from confidence born of knowledge. Mr. Cable was perfectly well acquainted with the merits of the Conover, and when, in the spring of 1892, the occasion was propitious for the purchase of

the Govever outfit complete, with the patents, patterns, finished instruments, etc., he did so promptly and with that business nerve that has so often challenged the applause of those who know him best. Not only did he do this, but he also secured the services of J. F. Govever, into whose hands he has placed the turning out of the instruments under his unerring direction.

President Cable looks always to the end desired, and the agencies and means are not slackened by any suggestion of false economy. He has started out to give to the trade the very best piano that money can make, as he ten years ago began by giving out the very best of reed organs, and, as then he made that the single best, so now the best of material, the best of workmen and the best of everything are used in the manufacture of the Govever piano. It is no wonder that one hears such unqualified praise of this instrument from distinguished pianists. They understand that the hand of master workers alone could produce such happy results as are found in the Govever bearing the Chicago name. What a source of gratification is it that a Chicago company has the strong courage to engage in the manufacture of a high grade piano upon such a large scale. There is no man in this country who knows more about the piano and the organ trade than H. D. Cable, and he never undertakes anything without first counting the cost. Hence when the Govever was bought and brought to Chicago, it was felt and firmly believed that a mighty impulse had been given to the piano business of Chicago. Mr. Cable makes very few mistakes, and this action means that Chicago is to lead in the manufacture of pianos, just as it now leads in the manufacture of reed organs; and lead, too, in the manufacture of high grade and first-class instruments. This is what the bringing of the Govever to Chicago means, and this is how it is accepted with the piano trade.

It goes without saying, that the Govever is destined to forge ahead rapidly. The New York instrument received the highest possible praise from the highest possible sources; but when the manufacture of the instrument was begun at Chicago, there was no restriction or limitation as to expense. The orders of Mr. Cable were to produce the best of instruments, where it was possible to improve upon what had been to do so, and these orders have been carried out, the Govever of to-day being decidedly better than the New York instrument, which was deemed at its best as perfect as anything could be.

The Chicago Cottage Organ Co. began ten years ago with the smallest of capital to manufacture an unknown organ; last year they manufactured and sold one-fifth of all the reed organs made in the United States. They have unlimited capital, a known and high grade piano, and an enormous business connection all over the United States. Never was the Chicago Cottage Organ Co. better qualified for sustained work, never were they more energetic than now; the officers and entire corps of helpers are trained in their respective duties, and, finally, there is the strength that comes of success.

The soldiers that have never been whipped are invincible. President Cable and his brothers, the vice-president and the secretary of the company, come of a good old new England family, and their father had the reputation of an excellent man of business. The head of this colossal enterprise was for years with the great book publishing house of A. S. Barnes & Co., New York, having stepped from the school room into business with this firm. He left this concern after a number of years, to engage in the present great business; so that it may be said that he prepared himself for his future great and successful work in the house named. It is certain that from the very outset he won the confidence of his employers, and that confidence grew as the years passed. Could it have entered his mind in the early years of the history of the Chicago Cottage Organ Company that he should live to see the enterprise reach anything like its present colossal proportions? This question is not likely ever to be answered, for Mr. Cable is a very modest man, and not given to revealing his thoughts or plans to others.

What an ambition, and most praiseworthy, too, is that of the Chicago Cottage Organ Company, which is not content with being the largest reed organ house in the world, and the largest wholesale dealer in the world in medium grade pianos, has now started out to be the largest manufacturer of high grade pianos in the world. At least, such would seem to be the meaning of the bringing of the Conover plant to Chicago. One may surmise only, as stated, for the reason that Mr. Cable has a sage manner of keeping his own counsel. Is it gratifying to the pride of a true Chicago lover of music, as it should be to all Chicagoans, to visit the handsome and commodious warerooms of the company at 215 Wabash avenue, (second floor) and see the superior grand and square Conover pianos on exhibition there, to examine and admire the matchless workmanship and to hear the rich liquid tones, of infinitely varied kinds, sweeter than the sound of bells of gold. This marks an epoch in the musical history of Chicago and of its great tributary country, declaring that if the "wild and woolly West" ever had an existence, it has given way to a West of appreciation of divinest music—a West of increasing culture and refinement. The Chicago Cottage Organ Company will have the best wishes and the congratulations of the good people of this city in its new addition to its great business, and President Cable has the confidence of the business community, with which he is so prominently identified.

THE *EMERSON PIANO OUT OF THE FAIR.

The Emerson Company has decided not to make an exhibit at the Fair. The excuse made is that the Company has been rather badly used in the matter of space, and in several changes and modifications, whereby constant changes of plans on their part have been rendered necessary. At length the decision has been reached that the dignity of the company, which is one of the largest in the country, would be better subserved by withdrawing in toto

A GREAT PIANO CENTER.

Wabash avenue, in Chicago, probably contains a larger number of piano houses within a compass of half a mile south of Madison street than can be found anywhere else in the world within the same distance—with the possible exception of Union Square, New York. Beginning just south of Madison street, at No. 148, we find the old music house of S. Brainard's Sons. One block farther south is the great house of Lyon & Potter, handling the Steinway pianos, A. B. Chase and a variety of others. Near them the house of Meyer & Weber. Then at No. 182, the Hardman piano, Mr. A. H. Rintleman, manager. At the corner of Wabash Ave. and Adams St., the Chicago Music Company occupies one corner, and John Church Company another. Then at 215 Wabash avenue the great house of Chickering-Chase upon the first floor, and upon the third and sixth floors of the same building the still greater establishments of the Chicago Cottage Organ Company, handling several pianos besides their own Conover and the Cottage organ. In the immediate vicinity are the smaller places of J. W. Twitchell, Bryant, and Steger. Upon the opposite side of the street, at No. 228 Wabash, is the elegant new establishment of the Emerson Piano Company,—Manager Mr. J. W. Northrup (formerly with Kimball). Then a little further Julius Bauer and Bradbury. Near the corner of Jackson is the great house of the W. W. Kimball Company, which contests with Lyon & Healy the position of largest dealers in musical instruments at present in the world. Across the street at No. 248 is the Manufacturers Piano Company, which handles the Weber and four others. Just south of them at 268 is the Rice-Macy Company, where the beautiful Gildemeester and Kroeger pianos are handled, as well as those of their own make. At 262 are the warerooms of the New England Piano Co., under the management of that excellent salesman, Mr. John H. Reardon. Then across the street and further on are the Bradbury, Haines Bros. Colby, Columbian Organ Company, Mahan, (handling the Henry F. Miller Pianos) the Thompson Music Company, etc. At the corner of Congress are the new show rooms of the Vose and the A. B. Chase Company. All the foregoing are upon Wabash. But several large houses are not upon this street. At State and Monroe is the world-famous house of Lyon & Healy, which is unquestionably the largest general house of musical merchandise in the world. At State & Jackson is the very large house of Estey & Camp. In the same vicinity are the smaller but still considerable establishments of the Pease Company, Shoninger, Bowman & Co., etc.

So that on the whole it is easy to see that no person desiring to purchase a musical instrument in the central part of Chicago need go amiss.

CHICAGO Conservatory

OF

MUSIC AND

DRAMATIC ART



SAMUEL KAYZER, Director.

Full Summer Term and Summer Normal Course.

**FACULTY AND BRANCHES OF STUDY
UNEXCELLED IN THIS COUNTRY.**

Piano Department.

Mr. WM. H. SHERWOOD, Director.
Mr. Calvin B. Cady.
Mr. H. A. Kelso, Jr.
Miss Gertrude Foster.
Miss Edith V. Rann.
Miss Julia Caruthers.
Miss Kate P. Richards.
Mrs. Nealy Rider Crane.

Violin Department.

Mr. A. ROSENBECKER.
Mr. Richard Seidel.

Violoncello.

Mr. A. Metzendorf.

Harp.

Mrs. Clara Murray.

Flute.

Mr. Otto Helms.

Sight Reading and Accompanying.

Signora Mazzucato-Young.

Fencing.

Col. Thomas H. Monstery.

Dancing.

Mme. Laura Rose.

Dramatic and Poetic Reading.

Mr. Samuel Kayzer.

Organ Department.

Mr. CLARENCE EDDY, Director.

Elocution, Delsarte, Theory of Expression and Physical Culture.

Miss ANNA MORGAN, Director.
Miss Sarah Truax.
Mr. E. L. Dworak.

Vocal Department.

Sig. VITTORIO CARPI.
Mme. Dove Boetti.
Mr. B. Bicknell Young.
Miss Grace Hiltz.
Mrs. Kate M. B. Wilson.

Harmony, Counterpoint, Composition and Orchestration.

Mr. FREDERICK GRANT GLEASON,
Director.
Mr. Hubbard William Harris.

Guitar.

Miss Lulu Hiltabidel.

Cornet.

Mr. John Quinn.

Mandolin.

Sig. C. Valli.

Foreign Languages.

French, German, Italian, Spanish.
By Native Teachers.

Dramatic Art and Stage Training.

Mr. Hart Conway.

APPLICATION FOR LESSONS RECEIVED AT ANY TIME.

Auditorium Building.

LYMAN B. GLOVER, Manager.

SEND FOR CATALOGUE.

METROPOLITAN COLLEGE OF MUSIC

(FORMERLY METROPOLITAN CONSERVATORY.)

Fall Term Opened September 14th.

Four Sessions of Ten Weeks Each.

Pupils Admitted at Any Time.

This college has no equal for thoroughness of instruction and the absolute safety of the methods.

The Voice Department, with H. W. Greene and C. B. Hawley, and the Operatic Department, with Emilio Agramonte and George M. Greene as leading teachers, are preparing singers for highest positions. No forcing or unnatural treatment of voice.

The Piano Department is under the personal direction of Professor Albert R. Parsons, who is ably assisted by H. T. Staats, H. S. Hanchett, M. D., Mlle. Utassi, Mlle. Aarup, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concert master of the Seidl orchestra, who, in conjunction with Mr. Parsons, secures to the college the important advantage of the study of chamber music and general ensemble practice.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the college is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study.

The studies of Harmony, Counterpoint and Fugue are conducted on a scale of excellence not to be found in any American college.

The Board of Trustees, all of whom are actively engaged in giving instruction at the Metropolitan College of Music are

DUDLEY BUCK, President.

ALBERT ROSS PARSONS, Vice-President.

HARRY ROWE SHELLEY, 2d Vice-President.

CHARLES B. HAWLEY, Musical Director.

EMILIO AGRAMONTE, Operatic Director.

GEORGE M. GREENE, Auditor.

HERBERT W. GREENE, Secretary and Treasurer.

For particulars, send for College Annual.

19 & 21 EAST FOURTEENTH ST., NEW YORK CITY.

GOTTSCHALK LYRIC ♣ SCHOOL

24 and 26 Adams Street.

✧ FACULTY ✧

VOGAL

L. GASTON GOTTSCHALK, Director.
Helen M. Goodell. Lola M. Galley.

PIANO

AUGUST HYLLESTED, Director.
Wilhelm Middelschulte.
J. Pizzarello.
Effie E. Murdock.
E. W. Chaffee.

ORGAN

WILHELM MIDDELSCHULTE, Director.
Effie E. Murdock.

VIOLONCELLO

Ernest Woollett.

CORNET

C. P. Nielson.

MANDOLIN, GUITAR, BANJO

Mrs. A. F. Swander.

SIGHT READING AND ACCOMPANIMENT

J. Pizzarello.

HARMONY, COUNTERPOINT, COMPOSITION

Wilhelm Middelschulte. E. W. Chaffee

HISTORY OF MUSIC

A. J. Goodrich.

ITALIAN LANGUAGE

Signor Alfieri.

DRAMATIC DEPARTMENT

JOHN STAPLETON, Director.
Dr. C. B. Hall.

PHYSICAL CULTURE, ELOCUTION

Miss E. H. Denig.

FENCING

Capt. Yates.

DANCING

Signora Timponi.

ART DEPARTMENT

Oil, Crayon, Tapestry, Pen and Ink, etc
A. Fleury. A. Leroy.

Operatic School.

The long experience MR. L. G. GOTTSCHALK has had on the grand operatic stage in Europe, as well as in America, especially fits him to teach professionals, who will find with him not only the vocal, but the stage training which is needed by one who wishes to step on the professional stage.

DRAMATIC CLASSES in the evening from 5 to 7, under the guidance of Mr. John Stapleton.

DELSARTE CLASSES under Miss E. H. Denig.

RECITALS every Saturday, after the **LECTURE ON HISTORY OF MUSIC** by Mr. A. J. Goodrich, at 1:30 o'clock, in the School Recital Hall.

ALL COMMUNICATIONS DIRECTED TO

L. GASTON GOTTSCHALK, 24 Adams St.

CATALOGUES MAILED ON APPLICATION.

A National School of Music.

—♦—THE♦—

COLLEGE OF MUSIC

....OF....

CINCINNATI OHIO

endowed by R. R. Springer, Jos. Longworth, John Shillito, David Sinton, and others, is not a school conducted for profit, but is a public institution whose entire income is devoted to instruction and cultivation in the art of music and collateral branches, such as dramatic action, modern languages, and elocution. It is open throughout the year, and pupils may enter any day. The College Buildings adjoin the magnificent Music Hall, and contain forty class and study rooms, libraries, waiting rooms, offices, etc.

Strictly Educational. Incorporated by the General Assembly of the State of Ohio. No Dividend can be declared to stockholders. The Board of Trustees are:

PETER RUDOLPH NEFF, President.
WM. McALPIN, Vice-President.
A. C. ERKENBRECHER, Sec'y and Treas.
A. T. Goshorn. R. H. Galbreath.
Dr. W. W. Seely. Jacob D. Cox.
H. S. Fechheimer. I. Burnet Resor.
Chas. Fleischmann. Lars Anderson.
L. Mackbreit. Alexander McDonald.

H. H. Val.

William Gibson.

THE FACULTY.

Piano.

Doerner, Armin W. Glover, E. W.
Gorno, Albino. Sterling, W. S.
Phillips, Thos. Wendell. Gorno, Komeo.
Vincent, Almon W. Guckenberger, Benjamin
Graninger, Chas. A. Duret, Sidney C.
Eisenheimer, Nicholas.

Voice.

Mattioli, Lino. Maier, Mrs. Jennie. Gorno, Albino
Foley, B. W. Vigna, Signorina Tekla. Sterling, W. S.

Organ.

Sterling, W. S. Arkell, Miss Lillian.

Theory.

Broekhoven, John A. Vincent, A. W.
Ingur, Otto. Sterling, W. S.

Viola.

Campanari, Leandro—Head of the Department.

ASSISTANT TEACHERS.

Hahn, Adolph. Wiegand, Emil.

Violoncello.

Mattioli, Lino. Storoh, F.

Oboe.

Ross, Wm. Hahn, Theodore. Surdo, Joseph

Flute.

Harp.

Holbrook, Miss Josephine.

Bassoon.

Woest, H. Trombone. Brand, Louis. Clarinet

School for the Opera—Dramatic Expression.

Vigna, Signorina Tekla.

Chamber Music—Ensemble

Campanari

Sight-Reading or Chorus Classes.

B. W. Foley. E. W. Glover.

Normal Classes.

Broekhoven, John A. Vincent, A. W.

Prima Vista Piano Classes.

Eisenheimer, Nicholas.

Department of Languages.

ITALIAN—Moulinier, C. T.

Lecturer on the History and Esthetics of Music
Eisenheimer, Nicholas.

Elocution.

Pinkley, Virgil A. Pinkley, Mrs. Virgil A.

English Literature.

VanCleve, John S.

Choral and Oratorio Department.

Foley, B. W. Sterling, W. S.

Theatrical Department.

L. Campanari, Director.

Answers...

TO FREQUENT QUESTIONS:

ENTRANCE.

Students can enter at any time. No previous musical knowledge necessary.

PLAN OF INSTRUCTION.

Is by private or individual teaching, *except* in branches where best results are obtained in a class system.

FEES.

Tuition, \$35.00 per term, *except* for orchestral instruments and special branches named in catalogue. *Payable on entry.* Entrance for academic year, four terms, \$120. Special fees in Academic Department: Matriculation, \$5 on entering Academic Department, Certification, \$10, Graduation, \$20.

LENGTH OF TERM.

One term is twenty lessons; two lessons per week; closes in ten weeks. No one admitted for less than one term.

BOARD.

No boarding department connected with the College. Assistance is, however, given students in securing board, which is obtained without difficulty. Rates are from \$5 up.

PIANOS TO RENT.

Students may rent from local dealers, average price \$15 for three months. Piano practice in the College building is not permissible, owing to the large number of students.

FREE ADVANTAGES.

Admission to Normal and Chorus Classes, College Choir, Sight Reading, Prima Vista and Ensemble Classes, all Rehearsals, Recitals, Concerts, Lectures, etc., given under the auspice of the College.

ORGAN PRACTICE.

The large organs of the College, when not in use for lessons, can be used for practice, at the minimum price of 15 cents per hour.

COMPLETE CATALOGUES.

Latest Catalogue, Program Book, or any information relating to the College, cheerfully furnished. Apply in person at the College, or by letter to

PETER RUDOLPH NEFF, *President*,
CINCINNATI, OHIO.

Do You Intend to Study Music?



WHY
NOT
COME
TO
OBERLIN?



ADVANTAGES.

A large and very talented faculty.
Splendid buildings, modern in every respect.
Full equipment of pianos, organs and claviers for practice.
Full musical library, open to every student.
Frequent artist recitals by the very best artists (for which only a nominal charge is made to students).
Very moderate expenses, with judicious personal supervision.
Judicious supervision of every pupil's surroundings.
Opportunity for literary study, lectures on art, etc.
Frequent opportunities for public appearance when prepared.
Many opportunities for hearing the best of music.
Thorough standard of scholarship.
All departments of music taught.

OBERLIN CONSERVATORY IS ONE OF THE FOREMOST INSTITUTIONS
IN THIS COUNTRY FOR OBTAINING A



**SOLID, BROAD
AND WELL BALANCED
MUSICAL EDUCATION**

For Catalogue and other
information, address

F. B. RICE, MUSICAL DIRECTOR.

NEW ENGLAND PIANOS

262 & 264 Wabash Ave., CHICAGO.
98 Fifth Avenue, NEW YORK.
157 Tremont Street, BOSTON.

**** GRAND ** SQUARE ** UPRIGHT ****

LARGEST MANUFACTORY IN THE WORLD.

UNEXCELLED FOR TONE AND FINISH.

**THE HANDSOMEST AND MOST ATTRACTIVE PIANOS
IN THE MARKET.**

**Sell Low for Cash.
Sold on Easy Payments.
Bested by the Day, Week, Month
or Year.**

NEW ENGLAND PIANOS

**Call at our Splendid Warerooms in either city which happens to be most
convenient. Prices and Principles the Same in all.**

RICE-MACY PIANO COMPANY

**Call at our Splendid Warerooms, 268 Wabash Ave., and see a
large stock of Instruments of the very best grades.**

GILDERMEESTER & KROEGER

UPRIGHTS AND GRANDS

AND OUR OWN PIANOS, THE

RICE-MACY AND SCHAEFFER

HIGHLY ARTISTIC INSTRUMENTS AT REASONABLE PRICES.

268 WABASH AVE.



**A MAGAZINE OF
MUSIC-EDUCATION,
AND REVIEW.**

**CALVIN B. CADY,
EDITOR.**

THE MUSIC REVIEW occupies a field not touched upon by any other magazine published.

THE MUSIC REVIEW is devoted to the interests of music-education, treating the subject from every standpoint.

THE MUSIC REVIEW appeals to all who enjoy sound reading on musical subjects, or subjects a kin to music.

THE MUSIC REVIEW has special features which make it the practical magazine, above all others, for the profession.

THE MUSIC REVIEW reviews music upon a principle which makes it an invaluable and reliable guide for all seekers of such information. Subscription price \$1.00 per year. Foreign Subscription \$1.50 per year. Single copies 15 cents. Special clubbing rates sent upon application. Published monthly by

CLAYTON F. SUMMY, 176 Wabash Ave., Chicago.

CLAYTON F. SUMMY.

MUSIC PUBLISHER AND IMPORTER, :: ::

:: 174-176 Wabash Ave., Chicago.

Aside from my own publications, the special catalogues I carry are the Schirmer, Schmidt, Novello, Breitkopf & Haertel, Edition Peters, Collection Litolt, and a choice stock of general Foreign and American publications.

The better class of music is made a specialty.

I also carry an excellent stock of Choir music, Part-songs, Oratorios, Cantatas, Operas, etc., in octavo.

Special attention given to selections.

Sole Agent in the United States for the English publications of Weekes & Co., London; Caleb Simper, Barnstable; and Walter Spenny, Leamington.

Send for catalogues.

PRE-EMINENTLY THE BEST

WEBER UPRIGHT PIANOS

248 WABASH AVENUE ONLY

ADELINA PATTI
AND
THE KIMBAL PIANOS



W. W. KIMBALL CO.
CHICAGO, ILL

Chicago, December 16, 1889.

Gentlemen:

It gives me great pleasure to testify to the merits of the New Kimball Piano. It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

Sincerely yours,

Adelina Patti

W. W. KIMBALL CO.

WAREROOMS; KIMBALL HALL.

WABASH AVE., NEAR JACKSON ST.

A GRAND OPPORTUNITY!

HAVE YOU EMBRACED IT?

\$5,000 in Cash, Columbian Fair Prizes

TO BE GIVEN BY THE—

YOST WRITING MACHINE COMPANY

As to the Machine—



The New Yost, you will remember, is the champion of many new and wonderful ideas: Centre-guide Alignment; non-wearing Loose Bearings; Velocity touch; direct printing without ribbon; easy keyboard, etc. If you would understand its rapid march into popularity, and why it is head and shoulders above the patched up models of other style machines, send for our handsome illustrated catalogue.

As to the Prizes—

If you wish to advance the standard of typewriting, as the **NEW YOST** now for the first time permits, by all means learn upon it, for you will, at the same time, master the other machines and, perhaps, enrich your purse handsomely. **\$5,000 in cash** will positively be distributed by the judges at the **World's Columbian Fair**, as follows:

- One Grand Prize of \$1,000**—For the best exhibition of tabulated work dictation, etc.
- 10 Prizes of \$100 each**—For the best original essays, subject "Typewriting as a Fine Art," etc.
- 20 Prizes of \$50 each**—For best speed on memorized sentence and dictation.
- 20 Prizes of \$25 each**—For the best transcripts of legal matter, fancy designs, etc.
- 50 Prizes of \$10 each**—[To pupils in typewriting schools only] For best essays, legal transcripts, fancy designs business letters, etc.
- 10 Prizes of \$100 each**—To proprietors of typewriting schools whose respective pupils obtain the largest number of above prizes.

Write for full particulars and conditions.

MERCHANTS EXCHANGE NATIONAL BANK,
257 BROADWAY, N. Y.

This is to certify that the Yost Writing Machine Co., 71 Broadway, New York, has made a special deposit with this bank of \$5,000, subject to the draft of the Committee to be appointed by the Judges on Typewriters at the World's Columbian Fair at Chicago, Ill., in 1893, as described above. A. S. APGAR, CASHIER.

NEW YORK, June 20th, 1892.

**YOST WRITING
MACHINE CO.**

71 & 73 Broadway,

NEW YORK.



CHASE
BROTHERS
PIANOS

New Scales of Grands and Uprights

◆◆◆◆◆

Their clear, full tone and
great durability render them
especially desirable for use of
Artists and Conservatories.

—

ADDRESS FOR CATALOGUE:

Muskegon, Mich. *Grand Rapids, Mich.*
... AND ...
219-221 Wabash Avenue,
CHICAGO, ILL.

The Virgil Practice Clavier

THE ONLY PERFECT ALLY OF THE PIANO FOR
TEACHING AND PRACTICE.

Used and Recommended by the Greatest Artists and Teachers.

A Power in the Mastery of all
Technical Difficulties and in
Memorizing Pieces.

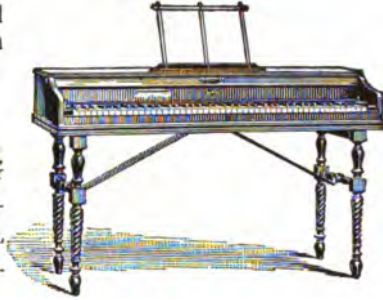
New Departure.

CLAVIERS RENTED AT A DISTANCE,
with privilege of PURCHASE ON EASY
PAYMENTS after three months' trial.

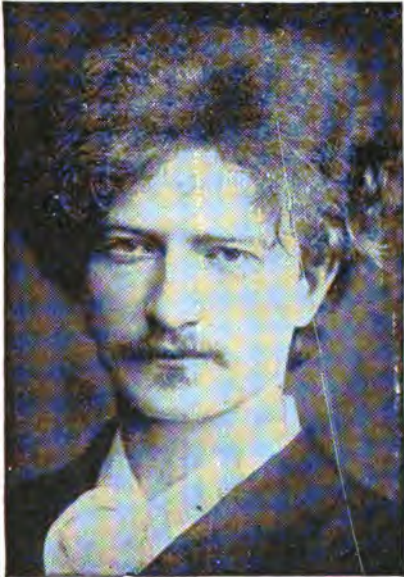
First quarter's rent applied on purchase.

Send for circular concerning RENTAL
PURCHASE PLAN.

Special prices to teachers on instruments for personal use.



New Illustrated and Descriptive Catalogue and Professional Opinions
sent free on application.



WHAT PADEREWSKI

THINKS OF THE
CLAVIER:

MONTREAL, Feb. 11, 1902.

DEAR SIR:

I have been much pleased with the Practice Clavier you so kindly placed at my disposal during my stay in New York, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice. I shall be glad to take one of your instruments with me to Europe, and will miss no opportunity to recommend your invention to artists and intelligent students of the piano.

Yours truly,

THE
VIRGIL
PRACTICE
CLAVIER
CO.

26 W. 15th St.,
New York.

A large, elegant handwritten signature of J. J. Paderewski. The signature is written in dark ink and features a prominent, flowing flourish at the end.

4 **POINTS OF SUPERIOR**
OF THE

Celebrated

“Conover”

Piano

 **PURITY AND SWEETNESS OF T**

 **SCIENTIFIC CONSTRUCTION.**

 **DURABILITY.**

(THE ONLY STRICT
HIGH GRADE P

 **BEAUTY.**

MANUFACTURING
IN CHICAGO.)

Chicago Cottage Organ Comp

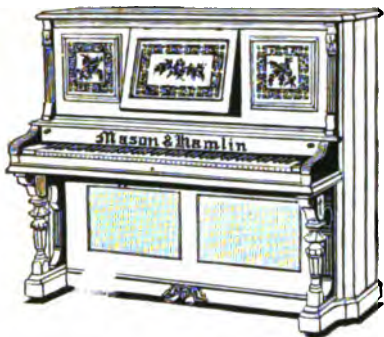
SOLE FACTORS

(THE LARGEST DEALERS IN PIANOS AND ORGANS IN THE WORLD)
WHOLESALE AND RETAIL WAREHOUSES

215 WABASH AVE.

SECOND FLOOR

MASON AND HAMLIN



IMPROVED PIANOS

Represent that
same High Standard of

EXCELLENCE

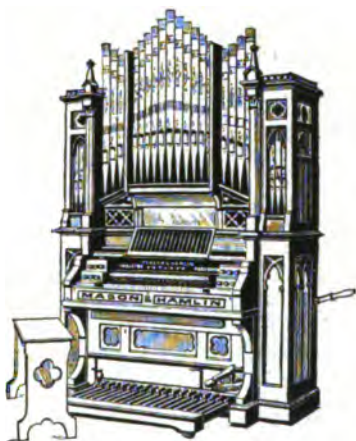
Which has Achieved a Reputation for their

ORGANS

AS THE

STANDARD

OF THE WORLD



New "Liszt" MODEL, No. 804.

These Instruments have been supplied to
**CHURCHES, CONVENTS, SISTERS OF CHARITY,
MISSIONARIES AND SCHOOLS,**
the world over.

WAREROOMS:

MASON & HAMLIN, Organ and Piano Company.

154 and 155 TREMONT ST., BOSTON.

CHICAGO BRANCH.

185 and 187 Wabash Ave.

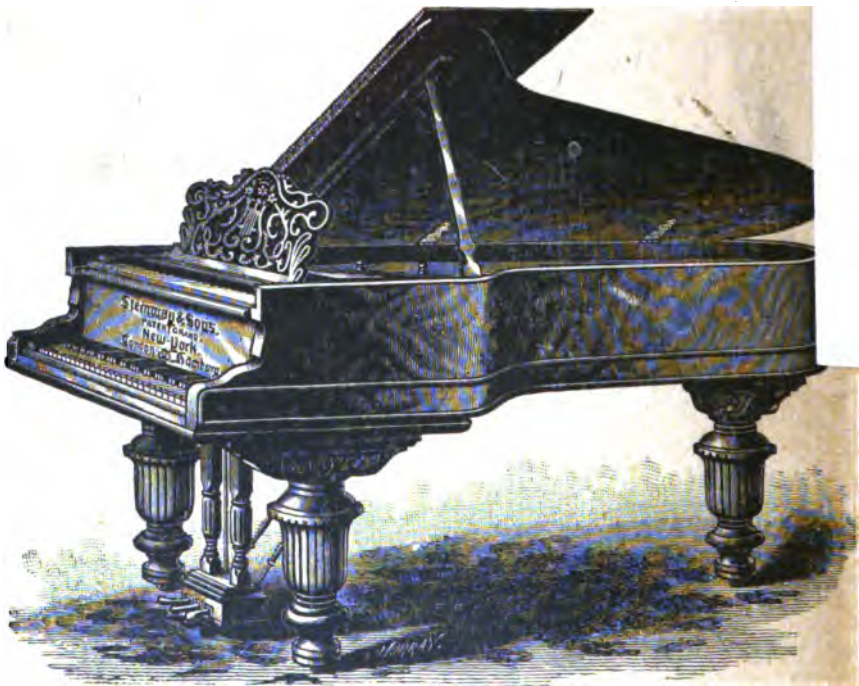
NEW YORK BRANCH.

158 Fifth Ave.

STEINWAY PIANOS

Triumphant at every World's Fair. . . . Indorsed by the
most eminent musical authorities of both hemispheres,
and the acknowledged STANDARD Pianos of the world.

The CELEBRATED ERARD HARP.



in the American A

A. B. CHASE
KURTZMANN

PIANOS

VOSE & SONS
WEBSTER

GEO. W. LYON.

THE VOCALION, A PERFECT SUBSTITUTE FOR THE PIPE ORGAN.

Indistinguishable in Tone from a fine Pipe Organ, and
costing Less than One-Half the price

LYON, POTTER & Co.

174 and 176 Wabash Avenue, Chicago.

WILLIAM STEINWAY, Pres.
Of Steinway & Sons, New York.

GEO. W. LYON, Vice-Pres.
Formerly Senior Partner of Lyon & Healy.
EDWIN A. POTTER, Sec'y and Treas.

The Finest in the World.

Stanford University Libraries



3 6105 006 597 285

MUSIC
LIBRARY

ML
5
M93

★
3:3-6

MUSC
REF

Stanford University Libraries
Stanford, California

Return this book on or before date due.

--	--	--

Digitized by Google

JAN 3 1967

